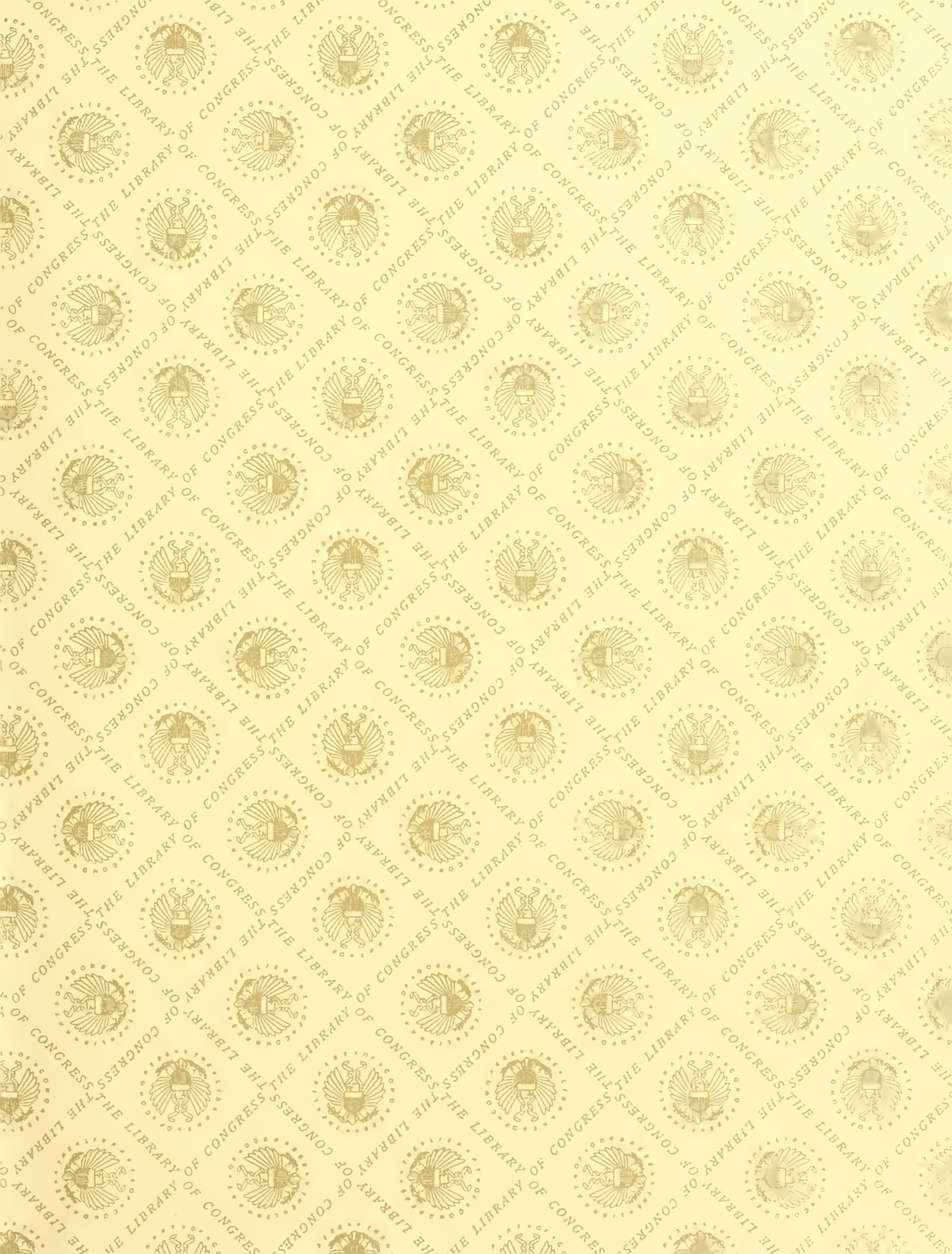


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Special Lessons Compiled by Emily Lloyd

For the National School of Cosmeticians

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Marinello Co., Chicago

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Foundations for Hairdressing

MIDDLE PART LOW

To give an explanation of foundations for hairdressing requires considerable knowledge of the necessity for good foundation work and in considering hairdressing it is absolutely necessary to have the foundation well made and comfortable. It is very necessary to have it good and firm for if the hairdress does not feel solid and comfortable to the patron she will not want it dressed again. That is one reason why the large number of people who have never been to a hairdresser feel so uncomfortable when they go. They can put their own hair up to feel much more solid and much more comfortable than can the person who dresses it for them.

It doesn't matter how pretty or how becoming the hair is dressed, if it is not firm and comfortable they will not be comfortable in it, and if it feels loose and as if it were ready to slide down the patron will object to keeping it up. Therefore, the first general idea to have in mind is a proper foundation and when you have that the next general idea is the style of the dressing for what is to be the finished outward appearance will be determined by the foundation used. If it is to be low, high or medium—the foundation must be made accordingly. All outward finished coiffures change with the fad or fashion—or even the mode of dress or the millinery, but the foundation is practically the same varying only in the way it is parted or the manner in which a foundation is rolled—so a few general ideas on foundation work will suffice to give you an understanding of this art so that it can be used by altering it, varying it or expanding

it to cover almost any kind or condition of coiffure.

Now considering the low hairdress; if it is a small knot to be used to fill in at the center at the nape of the neck or to be spread out filling in back of the head or behind the ears, or to be a psyche or in fact any other position, as long as it is to be a low hairdress it is only necessary to know what the general construction should be in order to produce that proper finished appearance that adds so much to the charm of a well-groomed head and which if not there detracts from it.

In all low hairdressing the foundation work is the same. Parting from the center front to the crown of the head in the instance of the middle part—from the crown of the head to an inch or an inch and a half behind the ears or more if there does not seem to be enough hair left behind the ears to fill in well, when the finished dressing is done. That portion that remains at the back of the head is tied off in a low tie. The hair is then waved on either side of the front part and over the ears and whether it is a Marcel Wave or a Round Curl that is used in either instance the hair is waved behind the ears to fall in with the line over the ears and at the side of the head. This then when it is dressed, fills in that vacant space from the ear to the nape of the neck, which is so often left by the amateur in putting up the hair, leaving a finished, well rounded, filled out appearance behind the ears.

Where the neck is thin and the hair line is broken at the back of the neck, this is an added incentive to cover it up.

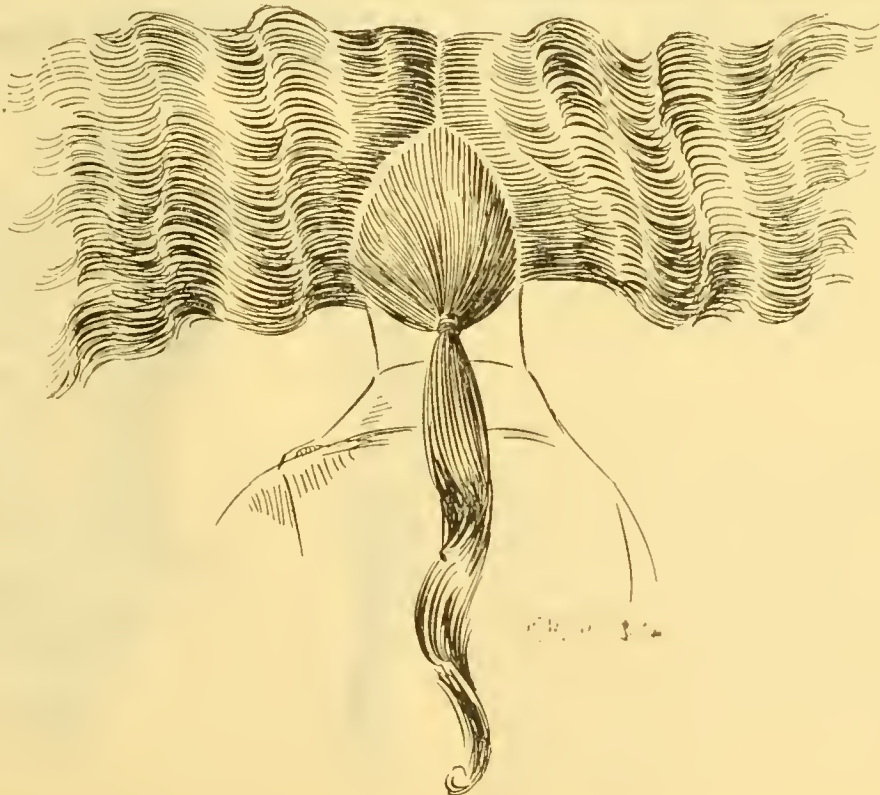


Figure I is an excellent example of the hair tied low with the middle part.



Fig. 2

Figure 2 shows a side view of this same tie with the front top parted off so as to show how the front waves may be combed and placed in position and the two side parts made and placed in position—only drawing them back and combing and pinning them in so as to arrange the dip as best suits the features. The ends of these strands may be tucked under or may be rolled in a flat knot just above

the tie in the low tie position, or a foundation for the coil which the strand that has been tied at the nape of the neck will be used for. This coil can then be rolled into a soft flat knot, coiled with the single, double or triple coil or divided and a flat, biscuit-like knot made. In any instance any of them are becoming. This is the simplest form of hairdressing for the low coiffure.

Pompadour Extreme High and Medium Ties

In figures 1 and 2 in this drawing we have made the Pompadour with extreme high tie and with the medium tie, showing the hair parted off a distance, or from four to six inches from the forehead depending upon, of course, the width of the forehead and the distance from the hair line in front to the crown of the head—leaving enough hair in front for the pompadour, parting off over the ears, above the ears from an inch and a half and about the same depth from the nape of the neck, leaving hair all around the head to wave. The hair then can be combed and tied into a medium tie. In some instances you may leave the circle of hair around the back of the neck two inches deep. The combing of the center part or the switch end of the hair high to the crown of the head and tying it firmly with a string or strand of hair will give you the hair necessary for the coil or puff or if the hair is not very heavy the foundation that is necessary for proper construction—whether you are to add a switch or any additional hair.

Where there is to be any dressing with the back of the head shown curled and no coils covering it, you should always leave a circle of hair to wave and bring up. This fills out the back of the head, giving it a very good contour. The same method should be followed in making a foundation for the medium hairdress as the back of the hair is nearly always shown more or less in this same style of hairdressing. Of course, with a low hairdressing the hair is parted from the crown of the head to about three inches back of the ears and then tying the switch or hair very low on the nape of the neck it does not leave the back of the head to show, but as shown



Fig. 1

in figures 1 and 2 the drawing indicates the position of the tie.

Then if the hair is to be parted after it is waved for the pompadour, it is parted from temple to temple—that means, from the crown of the head or from the tie where the hair has been parted off, it is parted on either side of the forehead from temple to temple and that portion is dressed to make a pompadour, the sides being brought up and the back being brought up into position, the ends tucked under, and the entire finished coiffure is present. The switch end of the hair may then be used for finishing of the coils or any other structure that may be necessary or desired to make this a beautiful line and give the right expression to the subject who is to wear it.

The best way to dress a pompadour style is to do either side first and your center part next and back last—and in any instance do not be afraid to comb the hair well as it gives a softer and more natural look to the hair and takes away the dressy appearance that is so much disliked. If the wave is put in well there is no danger of combing it out and in combing it constantly if one is dexterous and adapted to this work they can comb a wave in even when it appears to have been lost through careless dressing or because it is some time since the wave has been put in. Do not be afraid of spoiling the wave by combing it.

If the hair has not been freshly shampooed and is oily of course, one will have to work accordingly as oily hair does not hold the wave as well.



Fig. 2

Side Part Medium Tie

In figures 1 and 2 we have the side part with a medium tie—figure 1 showing the side part of foundation work—figure 2, showing the side part with the medium tie and the side parted off for dressing. In the instance of the side part with the medium tie, the hair is parted around from the crown of the head according to the figure in drawing 1 and the side part is made from the center side of the head either to the right or the left side, usually using the side where the hair is thickest, but in the instance of a cowlick or a peculiarity of growth on either side of the head, this has to be taken into consideration, as either

gracefully over the upper portion of the ear or completely cover it if desired and fall gracefully down at back of the neck so as to cover the line where the hair has been combed up entirely. In this figure you will see we have not left any fringe of hair around the back of the head to cover up the unwaved portion. Therefore, it is necessary for you to wave this strand of hair down to the end and use it to cover up that portion of the head at the back of the neck which looks uncurled and does not leave a graceful and attractive line.

In dressing the parting of either side or center hairdress, it is best to comb the top piece down, that



Fig. 1

the side part or the middle part where there is such a formation present will have to be parted according to the growth of this hair. In the instance of the side part with the medium tie, the hair is tied medium high on the head and the switch end of the hair left hanging so as to be there for arranging either the knot at the back or to coil into coils.

In figure 2, we have the side part showing the hair waved ready to be dressed. Parting it from a little below the eye line and slightly above the ear line, the upper part of the hair is so waved that the dips will come in graceful position over the temple and at the corner of the eye. The lower part of the hair has been waved so that the last dip will fall

means, the front of either the left or right side or both down into position and pin them in place before the sides are put up. It gives a better line and more youthful appearance to the face. When the hair is low over the ears it is better to comb the side pieces down first and bring the top pieces over the ears and finish the hair by pinning and placing them into position.

However this means almost straight lines from the center part down to the lobe of the ear. If the hair is dressed in this fashion, it means that it must be broken by pins or ribbon or something of that sort and only the most classic feature can wear it this way. Everyone is looking for the more youth-

ful appearance and we must be very careful not to give an "old lady" appearance.

In making a part in the hair, the hair should be first combed straight back from the face, then using the fine-toothed end of the comb, find the center of the forehead by running the comb just between the eyes, holding it rather flat to the scalp and combing through if it is to be the center part or if the side parting is desired, as stated before, the parting should be made about the center of either the right or the left eye—rarely ever as low as the temple because there are few people who can wear that definite straight line which is a very boyish appearance across from temple to temple. The left side is usually considered the correct side for parting, however, when you do not have to take into consideration peculiarities of growth of hair around the face or an extra heavy or an extra thin side to the hair.

One expert hairdresser has said that in putting the hair pins in the hair it should be done so that when the dressing is finished very few pins will show. A professional hairdresser does not use very many pins—they may use many in putting the hair up in construction but they will pull out all the long heavy pins when it is finished, for hairpins add to the false and hairdressed effect and that is not what is desired.

It will be found, however, that pinching the pins and bringing the two points close together and inserting them in the hair in this nearly closed position make a much more solid pinning. Pinning the hairpins into the hair should be much the same as pinning a safety pin into a garment of a baby—with the idea of never allowing the point to touch the skin, but pinning it in and through so it will hold.



Fig. 2

Then, too, there are some people that do not look as well with the hair parted on the left side as they do on the right. All partings should be considered from the standpoint of the appearance and what the finished coiffure will look like.

Now, these general rules for making a foundation can be followed very closely. Even if one is not an artist in arranging the hair, they can at least put it up so that it is firm, solid and neat looking in appearance and will please. In the finished hairdress care should be taken not to leave the hair looking as though it had been dressed in sections. After every section has been laid down or every strand has been pinned into position, see that the hair is combed through so that each part meets and that way an even wave is the finished appearance around the head.

When the small, or invisible hairpins, are used to keep on nets or to pin in stray locks, one end of the hairpin may be turned back or crooked in a semi-bent condition so that the pin will stay and hold the net or the hair very firmly in place, and if care is taken to straighten these out before removing them no damage to the net is affected and neither is the hair pulled or any discomfort as a result.

Very often the effect of a beautiful hairdress is entirely spoiled by the incorrect placing of hair ornaments, combs or pins. A variety of ornaments or pins in one hairdress is never permissible. One good looking comb or pin, one pretty band or one unusual aigrette or feather adds much to the finished hairdress, but never more than one—always of the best and latest mode.

The Round Curl

Round Curling will always be popular, as to some people it is very much more becoming than the Marcel Wave. However, there are round curls and round curls and many hairdressers fail to realize the necessity for the care that should be exercised in producing just the right kind of a round curl. For this reason our directions are very explicit and our illustrations prepared with the greatest care.

The secret of a round curl lies in the regularity of the parts both as to parting if off and as to the strands placed upon the curling iron, for if an equal amount of hair is used in each strand the wave will come out uniform. Also when the hair is wound around the curling iron it should be wound around evenly, not leaving space between each coil and as the hair slips through the fingers the natural twisting of the hair should be augmented by a little additional twisting for this is a helpful movement in the curl. If the parts are kept straight the strands are kept about equal weight and if they have been placed upon the curling iron evenly, the round curl will come out as beautiful and regular as a natural undulation.



For curling the hair with the round curl where hair is to be dressed straight back off the forehead and the hair is to be combed up from the ears, figure 1 shows the front hair parted off with the back tied in strands.



Figure 2 shows it divided in sections as it would be under ordinary circumstances when there was not a heavy growth of hair. Three strands on either side and three from temple to temple, two or three rows of strands divided in this way will probably take up all the hair that has been parted off from the crown of the head down to a little behind the ears. It is always wise to take off in this parting a small amount of hair behind the ears to curl so that when the hair is dressed the curled portion will have covered that straight part of the hair which

is usually so prominent when the knot is dressed low on the head unless there is some curled.



Figure 3 shows the position of the iron at the side of the head when the sides are to be curled and combed back from the ears.



Figure 4 shows the position of the iron when the center section is to be combed back from the center of the forehead. The iron can be held in the left or right hand, whichever is more convenient but to make the curl close to the head it is necessary to bring the hair down toward the face, placing the iron as close to the head as possible. To curl the hair for the straight back hairdress when dips over the ears are required, follow the position of the iron in figures 3 and 4.

As in figures 3 and 4, showing the iron held in a horizontal position, and the hair curled back from the face for the center parts and the iron held in a horizontal position and the hair wound around the iron downward.



When this is combed out it will be plainly seen that the center section from temple to temple will wave back and the sides will form horizontal waves that will fall in with the other wave and at the same time form dips over the ears. This is a very

easy way for arranging the Castle Bob or Bun hairdress over the ears. Where the round curling is desired for center or side part and the hair is to be combed back from the ears, the hair should be divided as in figure 5, arranging for the part on either the left or the right side or in the center and if on the side, making two rows of three strands each on the side that has the least hair and three



Fig. 6

or four rows of three strands each on the side that has the greatest quantity of hair. Then from the part to the temple on either side the hair should be wrapped around the iron as in figure 6, holding the iron in this position on either side of the part.



Fig. 7

Figure 7 shows the iron in the proper position with the hair wrapped around so that when the wave is finished it may be brought back and combed up from the ears.

Where the curl is to be arranged for center or side part and be dressed with dips over the ears, the hair is parted from the center or side part with two or three rows of three sections each on the side where the least hair is or if it is a center part part evenly from the temple as in figure 8, on down



Fig. 8

until all of the hair on either side of the head has been parted and curled as in figure 9, the iron held in



Fig. 9

a position parallel with the part all the way down on both sides of the head.



Fig. 10

These instructions carried out will give you a finished curl that when combed out will look as figure 10 here displayed.

Foundation for Adjustment of Inside Transformation

The inside Transformation should be of a sufficient quantity of hair mounted on a weft and long enough to reach around the head to provide fullness where the hair is scant.

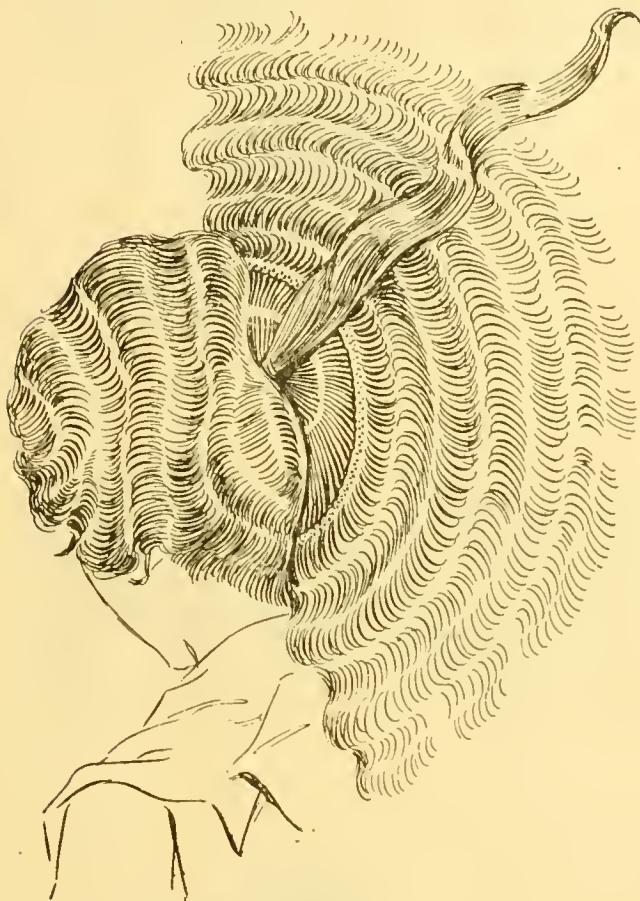


Fig. 1

Sometimes these are only desired for fullness around the face. They are then only made long enough to reach from ear to ear.



Fig. 2

The inside transformation should match the shade and quality of the hair on the head perfectly and should be of natural waving hair as it can then be properly water dressed and kept in a much more satisfactory condition.



Fig. 3

The foundation for attaching Inside Transformation to head is arranged as follows:

Part the hair off around crown of head as in figure 1, tying switch end high, low or medium on head as desired, leaving a fringe around entire head or just from ear to ear as fullness of the finished coiffure requires it. Then roughing the fringe of the hair, or in other words combing it back, the inside transformation is pinned into position with short hairpins, front over the ears and back of head—then roughing the transformation, the entire hairdress can be adjusted.

It is easier and better for the hairdresser to put up first one side and then the other and then the front before trying to adjust the back as this enables the hairdresser to use the ends for tucking in or foundation for coil.

Water Waving

When the hair is naturally curly, and lays in graceful loose waves—to use the hot iron or Marcel Wave it would be disastrous both to the natural curl and to the general appearance—for most people with naturally curly hair do not look well with their hair dressed in any other way than the way it naturally waves.



It is advised then in all instances to give what is known as a Water Wave. That means, to lay the wave in with water and combs, drying it thoroughly and then removing the combs until it has a shampoo again. This can be done for either very curly hair or for hair that has any tendency to wave at all, but it is not satisfactory when put into absolutely straight hair. It really is a means of encouraging the wave to lay more gracefully and in

separate combs are to be used, the drawing indicating the separate combs placed around over the forehead and back will give a very good idea of how this line is arranged.

Marinello Wave Tight diluted with water gives the hair body and sets the wave until perfectly dry. Should be used always with a Water Wave, also Brilliantine if the hair is dry and needs a gloss, softens the hair and helps to keep the wave in. Apply Brilliantine before the hair is moistened with water. Moisten the hair only on the surface as too much water makes the hair stiff and it takes too long to dry.



The finished hairdress in both instances shows how beautifully this line adds to the structure of the hairdress and also to the position of the wave.



its proper place. The hair is combed back thoroughly after it has been moistened with water to which has been added any one of the fluids known as Wave Tight, or any of the other preparations used for holding in the wave. The hair must be combed very thoroughly but only on surface. If



It takes some little practice and application to become skillful with the combs but after it is once mastered, it is really an art in itself and should be



acquired by all who have any desire to become proficient in hairdressing. The coil at the back of the loose puff brought into position above the coil gives a beautiful finish to a very natural and very attractive headdress for either young or middle aged women. The tendency to puff the hair at the ears, of course, is more youthful and this line may be changed and enhance the maturity of the appearance by drawing it tighter at the sides of the head, but in any instance, the loose natural wave has not been affected but has been improved.

Natural Wave—A La Elsie Ferguson

Elsie Ferguson has made popular a style of hairdress that can be used for almost any features by changing or altering the lines slightly because it is quite commonly known when the forehead and the temples are covered and the ears are disguised



by waves or puffs the general contour of the back of the coiffure can be changed to suit the demand.

In this instance, however, we have a head of naturally curly hair dressed A la Elsie Ferguson.

To describe the foundation—after the hair has been combed thoroughly all the way through and the wave had been laid in with water waving combs, part it a little below the temple on either side of the crown of the head. This part of the hair is laid back over the face out of the way. Then, parting from the crown of the head to a little above the ears, we have both the right and the left side parts. The back of the structure is to be made of the balance of the hair which has been left after this parting has been done, combing the hair up in position and either tying it or pinning it in a smooth and soft roll fashion—first the right and then the left side by roughening and laying into position, bringing them down low over the ears to accentuate the extreme puff so popular at this time.

The top of the hair is then brought up from the face, roughed and spread into position, tucking the ends under and a large comb may be placed there or just free and full as Miss Ferguson wears hers.

This, of course, is very much prettier in hair of medium length and fair quantity for where the hair is extremely thin or very long you have too much hair to dispose of and you will have by far too large a puff and an exaggerated puff is better left out of the picture.



Subject Showing Natural Wave—Water Wave

A natural, curly hair subject was also used for these two drawings, showing how the extreme high hairdress is coming back into fashion. In this structure we have a fairly heavy head of hair, naturally curly of medium length which has been parted



tied off at the crown of the head and left there in that position until the right and the left side have been brought up and laid into position and then the puffs can be made and drawn over the whole.

from the temple to the crown of the head, showing the line for the extreme coil. Then have the right and the left side showing the right side brought up into the position and the ends of the hair tucked under and pinned. The left side front is brought up smoothly and roughed under the puff before being pinned in a diagonal wave so as to indicate a wrapping at the back of the head. The center puff is then coiled and placed in position and you have the finished hairdress as is described in the drawing indicated.

If the side part or the middle part is to be used in connection with this same structure, the same lines may be employed excepting that the hair is parted in the center and the hair to be used for the puff is



Water Dressed Transformation

To many people the use of extra hair has become as necessary as the use of an extra top coat for inclement weather—at least the extra hair should be held in reserve. Properly dressed and kept clean to cover the hair when it is necessary to give it a rest as well as to wear for all times and occasions when the hair on the head is not up to normal growth or natural and becoming in appearance.

Many people are suffering from a very disheveled and otherwise ill kept appearance simply because



First, however, we must consider the proper position for the hair and as has been described before, the hair should be combed smoothly back, either wound into a soft flat coil if there is little hair or if there is very much of it and it is very long, part it straight from the center of the forehead back down to the base of the neck and braid it smooth and flat and wind around the head.



the hair has not been properly cared for or they cannot with ease dress it to look becoming, and many people are unfortunately the unconscious sufferers from very shabby appearances because they are not especially qualified to put up their own hair. This is particularly the case with many business women who would otherwise look very attractive and make a much better first appearance as well as a very much better lasting appearance if they wore well adjusted and properly cared for extra pieces.



This then should be pinned into position so that it would remain snug and would not work loose under the extra hair. The transformation then properly adjusted is put on, allowing the extra strands around the ears to fall full over the ears and well down on the back of the neck. Combing the waves of the transformation into position is only a matter for a few minutes for a practiced hand and very soon people begin to learn to adjust these themselves when they begin to wear them.

The ends of the transformation may be placed in position from the front and pinned down before the back and sides are brought up or the back and sides may be brought up first and the front brought back later. Also a little roughing under the sides to give fullness over the ears and the same around the front to give the fullness at the temples and over the crown of the head is very satisfactory. If an extra apostiche of some nature is desired, curls may be employed as in this picture with excellent results, for this gives a soft finished appearance and when they are matched up well with the transformation—add to it—taking away that plainness that some people do not like.



In the Ventilated Front Transformation we have just such a piece as this.

The Ventilated Transformation may be an all around extra piece or just a half transformation. In any event if it is properly made to fit the general contour of the face and head it can be adjusted without having the false appearance that most people object to and in fact the hairdresser objects to it quite as much as any one.

Water Dressed Transformation—Cont.



found to be not only a very comfortable arrangement but a very practical arrangement for women who are in public life, traveling or otherwise, and who have to make the very most of their appearance.



In the instance of wearing a transformation or any extra pieces, it is always wise to have two. Then there is an opportunity to have one cleaned and water dressed while the other is being worn and you are always in readiness to appear at your best. The best quality of hair and made on the best quality of lace makes a light weight, easily adjusted extra piece of hair that can be worn by anybody without discomfort and with a great deal of ease. Especially is this effective and will be

Describing the Proper Method of Parting and Combing the Hair to Make Dips

These may be described as the usual dips that would be used outside of the bobbed hairdress. Part the hair as shown in figure 1 and curl the hair



FIGURE I

as described in side part, round curling for the hair to be combed down for dips over the ears. When the hair has been curled hold the hair as shown in figure 2.



FIGURE-II

After the curl has been combed out and holding the hair in the left hand rough it gently with the fine part of the comb on the under side so as to come through with the rough and destroy the wave on the top of the strand, putting the comb in the first wave and pulling it down in front of the ear as shown in figure 3. Lay this close to the ear and pin into position with large pins which may be removed after the net has been placed on the head and the strand is held with the net.

Figure 4 shows the hands and comb in position. When standing at the right side of the patron it is easier to make a dip on the left side and to pull



FIGURE-III

this dip into position than it is to stand at the side of the head which you are dressing.

The proper way to rough the hair can best be described by saying that to every strand of hair there is a top and under side, the top side of the hair being the one which you are going to use for the outside of your strand or coil or puff. This must



FIGURE-IV

be smooth, and every hair lay in its proper place, therefore, holding the hair at the very ends with the left hand, the hair should be combed out very even and straight.

Only the fine part of the comb should be used for roughing and starting near the top of the strand close to the head, the side which is to be the inside of your coil or puff or the under side of your strand to be laid back, you rough the hair by back-combing with a long back stroke every inch or two to the end of the hair, never roughing over and over again for this is injurious.

When properly roughed the hair is not injured by so doing.

Hair Dress With Short and Not Heavy Hair

Practically every hairdresser has been called upon at some time to dress a head of quite short hair, and not very heavy, in an attractive and well groomed way, and thus give a finished appearance to what would otherwise look like a very disheveled head.



Fig. 1

This is a drawing which indicates the style that may be used in this instance. Parting the hair off at the crown of the head indicating the forward part which is to be waved and leaving the sides each with a strand to draw back over the ears. The center tying is low at the neck and is indicated by a finished puff with two coil strands at either side and high Spanish comb which is so popular and so much in vogue at the present time.

In case the hair was too short after curling and tying to be made use of for the coils and the puff at the back, the entire arrangement can be made just as is shown here in the drawing by taking the ends of the hair on the head, rolling it into a flat knot and pinning it close; a piece of extra hair in the shape of a three strand switch can be employed—this by attaching the center strand to the knot just made and using one strand on either side of the center and coiling the left and right strands. This would have the same appearance that the drawing shows with the hair indicated as growing on the head.



Fig. 2



Fig. 3

Youthful Coiffure

This coiffure may be used for a girl anywhere from thirteen, fourteen or twenty odd years if she is extremely young and youthful looking. The hair is parted on the left side front around the crown of the head just as though you were going to dress it for a child's bobbed hairdress. This top section is waved to form a dip.

up and pinned into position allowing the pins to hold tight to the under side but not appear in the finished hairdress.



Fig. 1



Fig. 2

The hair around the back of the head and over the ears is then waved carefully so as to form uniform rows and the top puff is roughed and rolled into position and pinned down as shown in figures 1 and 2.

A net placed over the hair will keep the hair up and give the finished appearance as shown in figure 3.

A row of false bangs may be slipped under or the hair on the head banded and slightly waved so as to take away the stiff appearance of straight bangs. The long hair is also roughed and rolled



Fig. 4



Fig. 3



Fig. 5

A Youthful Coiffure for Waved or Curled Hair

Nothing is more difficult to achieve than the finished effect of a truly girlish coiffure that at the same time carries with it a distinctive style.

Type, complexion and abundance of hair, all have to be considered. If the hair seems brittle and dry, the modern hairdresser states firmly: "Mademoiselle, I do not think it advisable to wave your hair frequently. I shall advise a series of hot oil treatments and I shall ask you to use some of the extra hair in the meantime."

The wise young girl invariably consents to the process as she knows it means prolonged hair health.



Fig. 1

In figure 1, however, we show a coiffure that was made entirely of the young woman's hair excepting in the back where an extra piece was used because the hair was too short to coil. It will be noticed that in this instance the hair is brought back loosely without a part and that the whole effect consists in the beauty of the wave, which is so put in that it brings the dips just where they should be, low on the forehead and very far over on the cheek.

In the back there are several methods to choose from. One consists of a series of puffs, another in the loose knot and still another in the La Belle Wave.

In any event the arrangements must be very low. The effect is charming.



Fig. 2

In figure 2 the hair at the side of the head was rather thin so a part was made in the hair waved straight back and then down at the sides. The front hair was combed forward and the Vernon ear pieces put in and attached, brought forward over the cheeks and fastened in the back and then the pompadour brought back over this so that the waves could not be detected. In the back the arrangement was completed as shown in figure 3 by the use of the soft loose coil.

The jeweled pin thrust in carelessly at the nape of the neck serves to add quite a bit of distinction to the coiffure.

The back of the headdress shown in this illustration is so simple that any novice can accomplish it, as it merely consists of a soft, loose coil finished at one side by thrusting the pin through to keep the hair in place.

Another very girlish and most attractive arrangement is devised for the young woman whose prominent and rather heavy features make the straight back pompadour inadvisable. Here the hair is waved from one side back and then down the other side but it is not parted at all except for the underneath portion where the Vernon Wave is used.

After the Vernon has been pinned in place, the other hair is dipped low over the forehead and brought back and finished by some soft puffs, running up and down and thus cutting off the length of the head and neck.

A coiffure of this sort softens and is becoming to a great majority of the people.

In further discussion of these girlish headdresses, it must be impressed upon the amateur hairdresser that a well made head dress is always smooth and finished in appearance. The wave is always combed out well and then often combed back into place after a little brilliantine has been used, even though it may have been roughed underneath. Whether one indulges in the Marcel Wave or merely the round wave the same rule holds good, and either is very effective.



Fig. 3

Directions on the Proper Method of Dressing Switches in Long Curls, or Even Hair Upon The Head in the Same Way

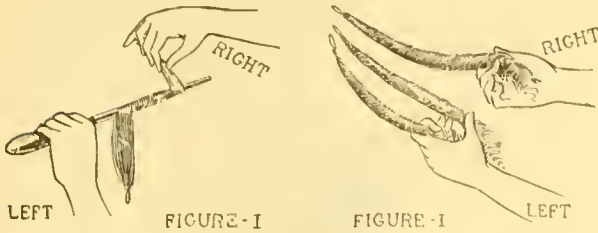


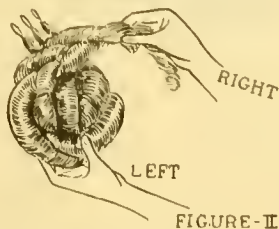
Figure 1 shows the curling stick used by being held in the left hand, the hair being pinned on to a block or mounted in some way to hold it in position. Always ruff the piece of hair to be curled. Then put it around the iron as shown in figure 1, using the brush to brush it on to the curling stick, holding the brush in the hand and allowing the hair to slip through the brush, gradually being wound around the stick by means of wrapping over and over. A small brush and brilliantine is best to use, the brilliantine keeping the hair smooth and assisting to keep it in place. If the hair is extremely long it is well to curl this hair first before making an attempt to curl it on the stick.

In curling the hair then for this, you simply take hold of the extreme ends of the hair, as far down as the longest hair is, and roll it up over an ordinary round curling iron clear up to the roots of the hair. When the hair has been thoroughly heated through, begin to relax the hair on the iron slightly, by opening and shutting the curling iron. Take the curling iron out and when the hair is cooled, wrap it around the stick as described in this figure. You will then have a very good looking round curl.

For those who want to make a three strand coil, we have described the two figures, 1 and 2.

Use a three stem switch or divide the hair on the head into three parts, making each part into a coil, by twisting the hair loosely but smoothly as shown in figure 1.

Braid the three coils. You will then have a foundation for figure 2.



Holding the ends with the right hand, as shown in figure 2, put the ends under the coil and gracefully wind them around.

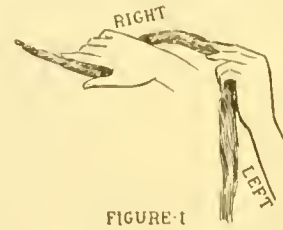
You will then have the finished coil as shown in figure 2.

This can be done with extremely long hair and is a little newer idea than the plain braid and at the same time gives a fluffy and very artistic finish.

We have four figures here describing the Dutch Knot.

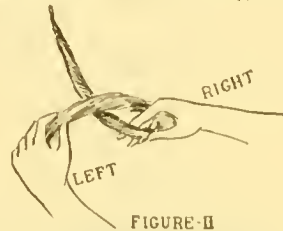
Long, smooth, well-mounted strands have to be used in this knot in order to make the hair look well when it is finished. It is not necessary to ruff the hair to make a Dutch Knot as it is supposed to be flat and smooth.

Hold the strand of the hair with the left hand, as shown in Figure 1. Smooth and give the hair a twist with the right hand. Then hold it again as in figure 1.

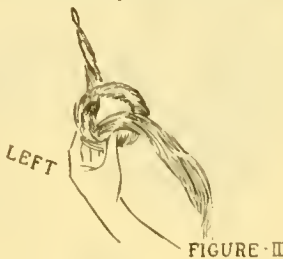


Then hold the right hand still and bring hair up with left hand so it will cross over the strand.

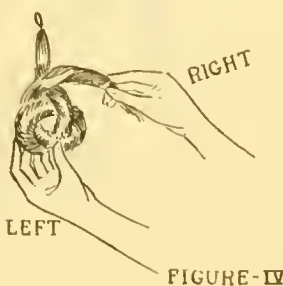
The knot will then look like figure 2.



In figure 2 we bring the hair so as to catch it with the right hand and bringing the end up, we pass it through the loop.



You are then showing the structure similar to figure 3.



Holding the knot in the left hand (be sure to hold as in the picture) turn over to the right. You will then have a position looking like figure 4.

Pull out the two loops made and bring the ends around.

Tie the ends under the loops and you will have what is known as a Dutch Knot.

Up-to-date Coiffure for Natural, Marcel Waved or Permanently Waved Hair

This is a coiffure dressed after the hair has been waved showing the front strands brought down to deep dips over the ears with a single coil at the nape of the neck forming a Figure Eight Coil.



Fig. 1

The foundation for this was a ticing off, medium low on the neck, of the strand to be used for the coil, parting from the crown of the head to an inch or two behind the ears and dividing from temple to temple for the top strand.

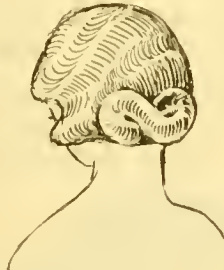


Fig. 2



Fig. 3



Fig. 4

This may also be arranged in a part as described in figure 4.



Fig. 5

Figure 5 shows same coiffure from the side.



A Popular Style of Hair Dress for Curled Hair



Fig. 1



Fig. 2

Part the hair in sections as shown in figure 1. This is preferable for extremely curly hair and where it is not too long. Part may be either low left or right side, dividing it and making the curls over the temples and where the hair that is to be dressed in this fashion is not naturally curly, well Marcel waved and curled ends will look just as well.

The side sections are waved and rolled under as shown in figure 1 and the center section left for the curls.

Figure 2 describes the placing of the waved pieces at sides so as to display the ear puffs according to the prevailing fashion.

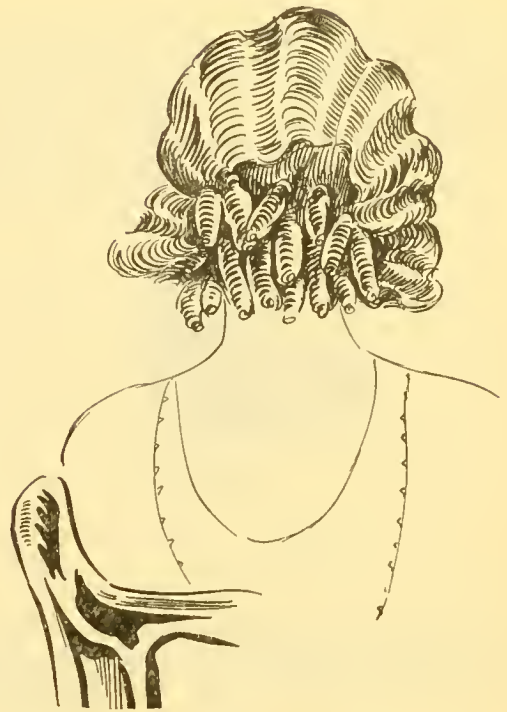


Fig. 4



Fig. 3

Figure 3 shows the finished coiffure in this style.

Figure 4 shows the finished coiffure from the side.

Figure 5 shows the completed coiffure from the rear.



Fig. 5

This coiffure may be made of extra curls put on; curly side pieces; also pin waves or Syril waves and extra curls or even a Semi-transformation with Vernon ear puffs and extra curls used at the back.

The Popular French Roll

Here we have a large French Roll. It is frequently found that the extreme tight hair dress off of the ears and very high at the back of the neck is very unbecoming to the long features or the extremely prominent nose, forehead or chin.

This can be modified by placing the low roll having either a straight back, middle or side part and dips over the forehead and at the side of the face.



In this hair dress we are describing the foundation is parted as shown in this picture, figure 1, and shows a medium low left part with the left and right front sides waved so as to make attractive dips over the center of the forehead and over the left temple.



The left side back is waved carefully and after the left front and left side back have been placed in position the right front is roughed and brought back as shown in small figures. The right side back is then rolled over the hand and placed in position as shown in drawing.



This is also a style that could be used for extremely short hair and for the more mature features or false hair can be used for this work.



In this coiffure you will note that no foundation has been arranged for, and if it is desired a small section may be parted off showing the foundation placed to form the necessary pad for the right side of the finished coiffure.

Bobbed Hairdress—Mature.



Fig. 1

The bobbed hairdress is still in vogue, and whether it is young or old, infant or adult, the same lines hold good.

In this drawing is shown a bobbed cut hairdress for a very elderly woman. It shows the lines that may be employed with the wave and how the hair may be curled and turned under to bring the bobbed effect around the ears and the back of the head. This hair was actually short and was drawn from a model who is a woman past fifty years of age. It looked neat and attractive and was a much more convenient way for her to dress her hair, she claimed, than any she had ever used in her entire lifetime. The part may be used on either the right or left side and in either instance the wave follows the part as indicated in the drawing.



Fig. 2

Bobbed Hairdress for Extreme Youth

This drawing indicates a very small child of five or six years of age, with the hair cut bobbed without any reservation for bow. This is usually a style employed for a child who looks better without the bow and can always be used for either boy or girl. This shows also the line at which the best contour is obtained around the back of the head and over the ears. The hair should never be bobbed so short that the top of the ear shows or that it leaves the back of the neck bald half way up to the crown.



Fig. 1

The best position for clipping the hair is indicated here, showing just the lobe and half of the opening to the ear proper and just escaping the round at the back of the head so that when the hair hangs down smoothly, it will not show where the hair has been clipped. If this is for a little girl whose hair has a tendency to curl a little bit the wave may be laid in with the iron or with combs, wetting the hair with water and laying in the wave as is done in the adult water wave. This also helps to keep the hair in place and is a less severe line than the perfectly straight bob.



Fig. 2

The first of these was the establishment of the first public school in the city, in 1630. This was the first of a long series of schools which have since been established in the city, and which have played a great part in the education of the people of Boston.



Bobbed (Youthful) Cut



Fig. 1

This lesson shows a bobbed cut hair dress indicating that the hair is either very short or can be dressed in this style when it is longer.

We have here the hair parted off and tied in the center of the back of the head, with three strands left for curls.

The top is waved and coiled under to indicate the bobbed effect and the hair all around the back of the head is waved and coiled under to indicate the bobbed hairdress. A few strands are left loose to make curls over the ears and the finished bobbed cut hairdress is given. It can be dressed with hair either short enough for bobbed hair or long enough to be roughed and coiled under.



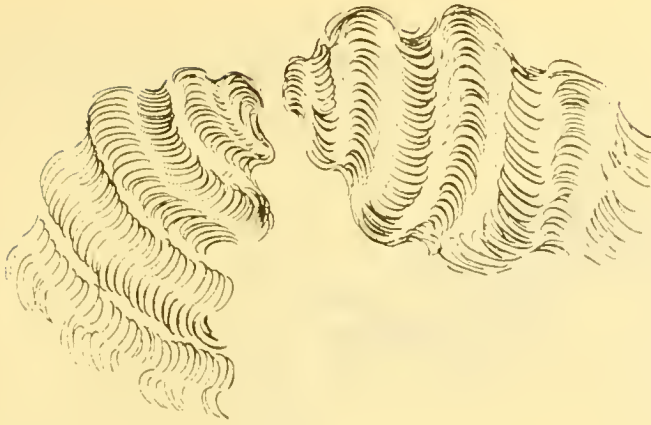
Fig. 2



Fig. 3



Bobbed Hairdress Made of Extra Hair



The next two drawings show a bobbed hairdress made with two Syrill waves and extra curls over the ears. These drawings indicate the waves adjusted over the top of the head and at the back of the head to indicate the appearance of a bobbed hairdress. The Lane curls used at the ears to bring out the popular puffed effect but take away the hard bun arrangement that is used by so many and is so very unbecoming. These waves are adjusted so that they look as though the hair was naturally arranged in a bobbed cut.



One of the Syrill waves waved in the front of the head, using what is known as the stem end of the wave at the crown of the head.



This takes away the very artificial appearance and it is positively impossible for any one to discover that this is extra hair when properly adjusted. It gives a very youthful appearance to either the young or the middle aged and is attractive to any shade of hair.

HOW TO MARCEL WAVE

Using Marcel Electric Iron

Body of the iron or solid piece—the top.

Groove of iron or curved piece—at bottom.

Nail of small finger rests on lower handle, on inner side. The other three fingers under lower handle on outside.

HOLD IRON LIGHTLY, as no pressure is necessary. Know how you are going to dress the hair before starting the wave and have it combed properly and in such a way as the hair is going to be dressed.

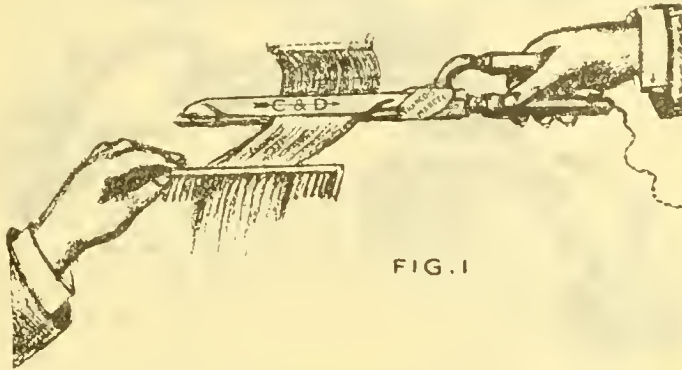


FIG. 1

ALWAYS WORK WITH THE IRON CLOSE TO THE HEAD. Do not lift the hair away from the head at any time, as in this way you have better control of the hair. Comb should always be near

iron or close to the head, or near hair when away from head so as to be able to control hair better while waving is done.

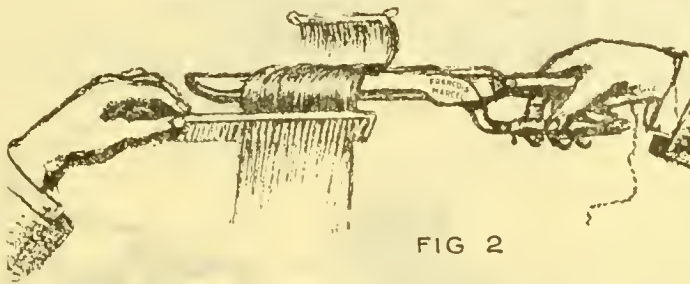


FIG 2

First comb the hair. Prepare it according to how the lady is going to have her hair dressed, and in such fashion as you are going to wave and prepare it for that purpose and shape it with the curling iron. Get comb firmly into the hair and stay as near to the scalp as possible. You actually travel

on the scalp. Hold comb over the hair to give firm body as in Figure 1, as then the hair stays much better in the comb; otherwise, it drops out. Now then take the comb firmly into the hair and prepare the hair in the straight way.

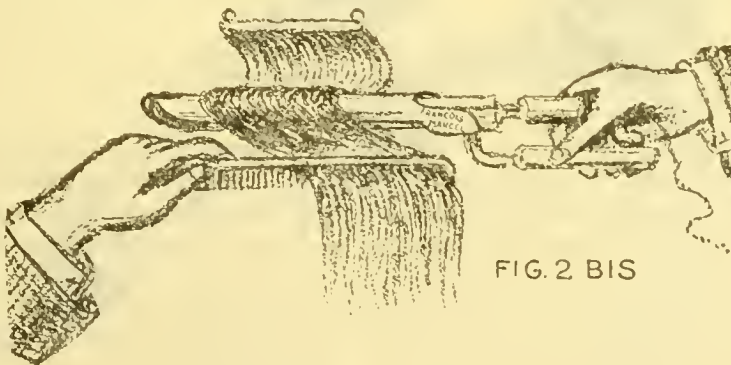


FIG. 2 BIS

Before putting the iron firmly on the hair begin to sort of shift the hair in the position the first wave is going to be; therefore the first motion is usually to the left. Begin to draw the hair slowly to the left side with comb, until reaching the point of the iron, as in starting to draw to the left you begin to wave with hair placed on rear part of iron

as illustration will show. Bear in mind that the hair is moving to the left while the iron moves to the right or just in opposite direction ALWAYS to that in which the hair is shifted. If you will have these directions firmly in mind, you will have no difficulty.

How to Marcel Wave—Cont.

When the hair is well biased or in angle fashion in the iron, then close iron with a slight firmness. Then turn iron towards face—or away from you—making it always a forward turn. Fig. 2.

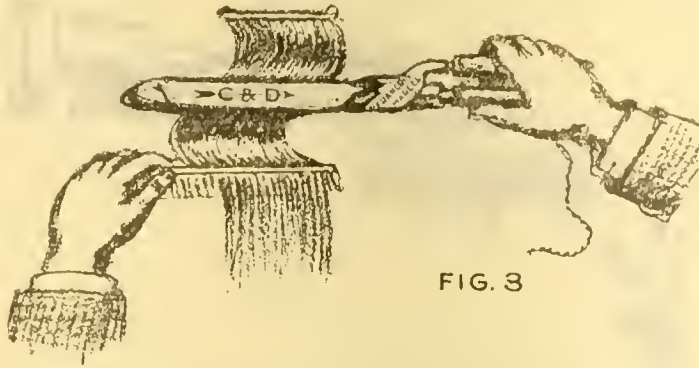


FIG. 3

you reach the roots as in this manner you will release it from other hair to allow you to follow in a free way to your next wave and keep hair from tangling which will happen if this is not carefully observed. When this is done, then begin (note Figure 2 Bis), for your next wave. As you will observe the hair lays at the joint of the iron, leaving

rear part of iron empty to which you begin to comb hair toward which means toward the right, then hold hair in that position so as not to come back towards the left with hair and comb, and while holding same in that position then reverse the iron back to its original position, that is with groove part down and rod, solid or round part upwards.

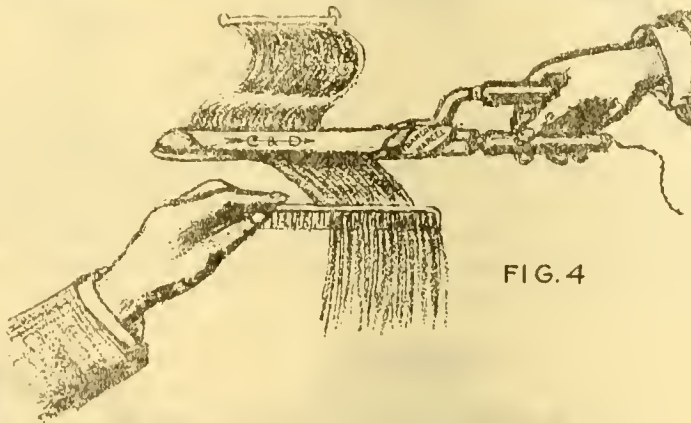


FIG. 4

After completing Figure 2 Bis, open iron and as you already have hair shifted in position wanted on this operation, the slanting of hair is therefore practically done. Allow some space and close the iron further down. Having the hair in rear part of iron, then close hair and turn same over towards the face, then again comb hair away from iron until roots are reached and while hair is being held firmly and begin to comb same in a slanted position towards the joint of the iron, moving to the right. (Note Figure 3).

Put the iron through the hair until you reach the rear of the iron and then let the iron drop slowly on the hair sufficiently to drag the hair along, trav-

eling slowly to the point of the iron, shaping the hair with comb in formation for the wave (Fig. 4).

If you do not get it all in at one time, start over again and do it over till you reach the point of the iron, and in traveling never close the iron, until you have the hair shaped the proper way.

When the hair is nicely shaped, close the iron firmly without extra pressure, as the iron need have no force, and as soon as you close the iron and as soon as the hair has been formed, turn the iron forward—that is, away from the head toward the face, which is the forward motion, and turn fully upside down until you have the groove part showing up with the hair falling over it. (Figure 5).

How to Marcel Wave—Cont.

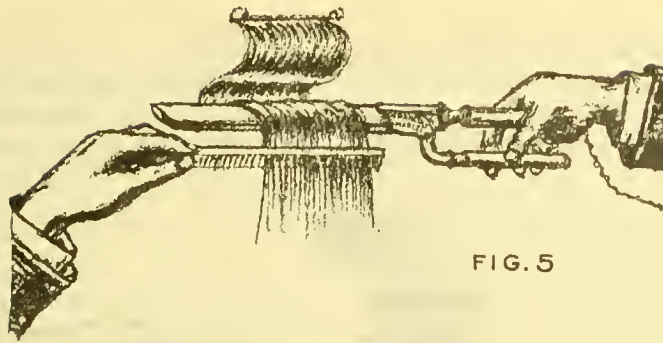


FIG. 5

Following Figure 5, in the next motion take the comb in a parallel position—never take the hair from side to side, and comb straight down until the end of the hair, or else the hair drags in front

of you and gets tangles. Always hold the iron closed—not open. When about ready start the next wave. Straighten the hair on the iron with the comb absolutely straight—not horizontal.

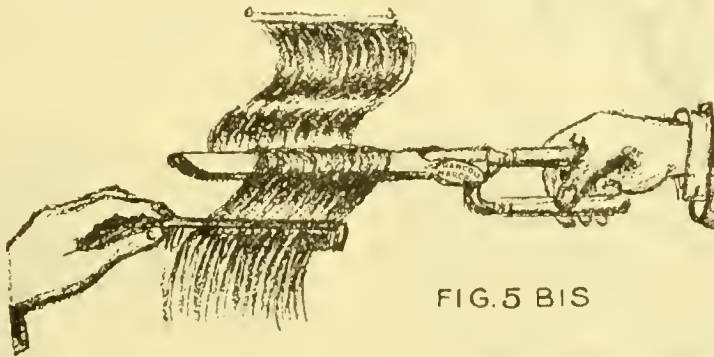


FIG. 5 BIS

When you feel your hair has had sufficient heat, begin to draw the hair slowly to the rear of the iron at the gradual slant, holding the hair slightly over the iron which will heat the hair into formation and

after resting a little so you think the hair has shaped properly by the heat of the iron, open and close the iron about 1-32 of an inch or less, just sufficiently to give a little play to the hair.

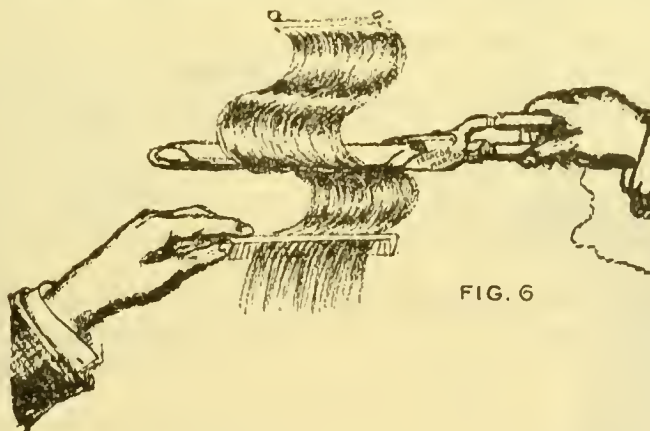


FIG. 6

Then you are ready to close the iron. Without opening return it back to its original position that you put it in, giving it a slight turn inwards toward the head and while doing this, open iron with a short shaft so as to release hair quickly from iron, otherwise it will stick to it, being there by the

electric current and heat. As you turn iron backwards, the hair is at the point of the iron and before opening the iron you will have to look where the hair is. Now before turning the iron backwards you will retain the comb in the hair in the position you have held it without retracting back to the

original form. Hold the hair in that position while reversing. As you turn the iron backwards, open it with a snap or it will drag the hair. Start the wave from the point of the iron until you reach the rear of the iron. Then follow right into the follow-

ing wave which you have prepared before you. As you follow in the rear, turn forward and close the iron. Then prepare the hair, comb straight down to the ends and begin the next formation, which happens to be to the front.

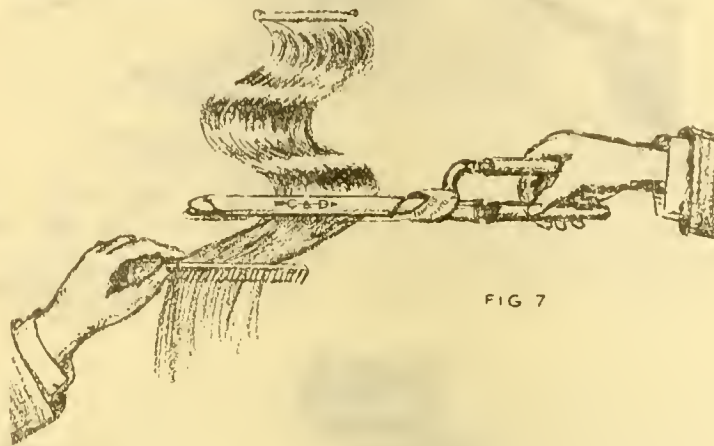


FIG 7

Begin to shift slowly and after waiting a little time to allow the heat of the iron to shape the hair open the iron 1-32 of an inch to allow the hair to shift a little. Then close and do not open until the full reverse, making a clinking motion with the iron giving it a little play. The less opening the better—just to allow hair to take its return shift, then close.

The shifting is only done on the first wave. You have the hair in the front of the iron and before

reversing shift the hair slowly and gradually over the iron to give the hair shape. Turn the iron slowly backwards.

After the hair is ready to turn backwards, turn the iron semi-way ready to give it the back twist. As you turn backwards to give the opening snap, you draw the iron towards the hair and at the same time give it a light pull away from the iron—a slight motion TOWARD the head, and pull FROM the head and then release the front.

A BRIEF OUTLINE OF THE LESSON FROM THE DRAWINGS

1. Start the travel to point which shows in Fig. 1.

2. Then turn the iron forward as shown in Fig. 2.

3. Then Fig. 2 BIS shows how the hair is prepared for the following wave looking already in the direction where position of hair should be for next wave.

4. Then turn backward toward you showing in Fig. 3.

5. Then Fig. 4 shows the right position of hair in the iron

6. Fig. 5 shows the iron turned over and away from you.

7. Fig. 5 Bis shows how hair is prepared to go to point as Fig. 2 BIS shows going to hinge.

8. Fig. 6 shows the turning of the iron back toward you.

9. Fig. 7 starts the iron from the rear—continuing to follow directions as from the beginning.

MARCEL WAVING

The general impression seems to be with the Marcel Waver, one must have a very hot iron. I think that is a mistaken idea, for I have found that with a warm iron and going over the wave several times you get a softer and more natural wave, and one that stays in just as long as those put in with a very hot iron, and at the same time I know that I am not injuring the patrons hair, nor taking a chance of burning it.

A patron expects a wave to stay in from one to two weeks, or from one shampoo to the next, but unless the hair is trained for a wave it will not stay in more than three or four days. With the constant waving of the hair it can be trained into waves that will last from one shampoo to the next. One should have the hair entirely free from all tangle and former waves. It is a very good plan to dampen the hair a little with water before putting on the brilliantine. Apply plenty of brilliantine but not too much so that the hair is oily, just enough to hold the wave so that all the short ends will be caught in.



Fig. A

There are really only three movements in a Marcel Wave. The first what we call the over, (Fig. A), the second, the under, (Fig. B), and the third, the space, (Fig. 1).

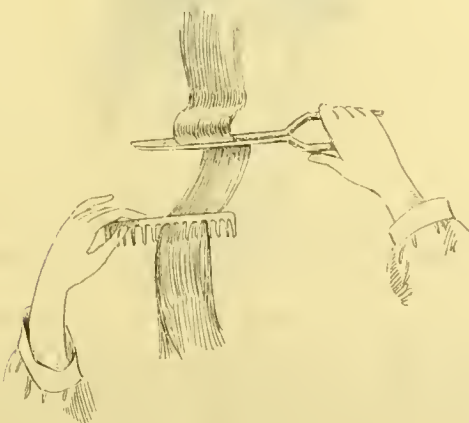


Fig. B

These three movements are made entirely with the iron, which is held in your right hand. The left hand is used for holding the comb and drawing the hair to form the wave. It is best to use the fine teeth of the comb, as they draw the hair tightly over the iron and make a sharper ridge and longer lasting wave. If, when you are giving a wave, the hair is stubborn, either from being freshly shampooed or a little oily, you will find you can make a good wave by rolling the iron a few times and clinching it rather tight.

Don't use too much force in clasping the iron, or eventually the hair will be cut or broken, and will become dry and brittle with many split ends. A Marcel Wave properly done is not injurious to the hair and in many cases we find it has a tendency to make the hair grow. The first movement of the Marcel is always the over movement. The iron is rolled away from you, and the hair is drawn around to the right or the left with the comb, according to the shape you desire to give to your first wave. You will find that the iron in this movement will make a ridge in the hair, and when you proceed with the second movement, which is under, the opposite side of the iron fits in the same ridge. When you are turning under, while the movement is very necessary to the Marcel, it is really the over movement that makes the wave, so your under movement is really only for relaxing and loosening the hair from the comb.

You turn about halfway and space, which is your third movement, about one inch, which gives a natural size wave and the one most commonly used.

If your patron desires a larger or a smaller wave, you make your space accordingly. Then you are ready to repeat the first movement again, which is over and then your hair is drawn in the opposite direction of your first wave. Then the process is repeated down the strands of hair far enough, so that when it is dressed you will have a wave.



Fig. 1

Marcel Waving—Cont.

The beauty of a Marcel lies in having one continuous wave around the head. A novice will find that they will have a great deal of trouble in making their waves match. After the first wave is formed, and you are going to the second strand of hair, lift up enough of the first wave to follow the line so that the second wave will correspond and so on. In that manner you are sure of getting a wave that will match all around the head. Each time you go over the wave be careful to get it in the same line that you first made, for it is the going over that makes the wave deep and lasting and unless you get in the same line you are ironing it out instead of making it deeper. Every time you go over lift the hair up taken on the iron so that when you are finished waving the hair will be waved at least three inches deep. You never part off any hair for Marceling. Simply lift the hair with the comb and insert the iron.

A tall person will have no trouble in waving the hair towards them, but a short person will have to learn to wave the back of the hair away from them. They can learn this by putting in a wave, waving it toward them and standing back of the patron and then going in the same lines but waving away from them. It is much easier for the patron and for the operator. You will have to tilt your patron's head so as to make it convenient for you to work, especially when it comes to waving up the back of the head. Have the patron lean forward, combing the hair all up and over the face. This process is not a long one, and will not inconvenience the patron very much.

A new beginner should try the parting first, as the pompadour is the most difficult, for the waving must match to get a good effect. In waving the hair for a side or center parting, you do not hold the iron straight with the part, but close to it on the forehead, slanting at an angle about $\frac{3}{4}$ " and continuing at that angle to the crown of the head.



Fig. F

When you are waving on the left side of the part, the hair is drawn to the left first with the comb, making your first dip on the forehead, while the right side is drawn to the right first, making a dip

to correspond with the left side. (See Fig. C). If you are dressing the hair low and have to make a wave around the head either on the left or right side, generally the side that is the heaviest, you put in an extra wave, for unless you do you would find that when you finished both sides, at the crown of the head your waves instead of running into one another would be going in the opposite direction. You start your extra wave about an inch or an inch and a half from the hair line on the forehead, running the opposite way from your first wave.

This wave forms your first wave on opposite side of the parting. One should put in this extra wave if they have waved the first strand around the face.

When you are dressing the hair low over the ears and out on the cheeks part off the top layer of



Fig. E

waves (Fig. E) leaving enough underneath to follow in the same wave, so that your line will correspond through the hair to the ears. (Fig. C). Ordinarily your top layer is waved down, and the side of the back away from the face.



Fig. C

In that case you part off your top wave and comb the hair back from the face and put the wave in straight up and down, making your first wave follow down over the ears, and when you come to

Marcel Waving—Cont.

dress the waves, your top wave is brought down and the side wave is brought back over the top. It gives one a more youthful look than the straight down wave. (Fig. D).



Fig. D

In doing a pompadour, the first wave is drawn to the left (as in Fig. II), holding your iron straight with the hair line, and continuing to wave to the ear.

On the right side your second wave is brought close to the hair line, thus making your first wave on the right side follow over the ears. (Fig. III). Then you have a wave started from the forehead



Fig. II

and going to the left, and your second wave on the left side makes your first wave on the right side, thus making both waves come over the ears.

After the top layer is waved, part off the hair, taking enough underneath to get your line and continue waving the hair until you have your desired three inches in depth. Your waves at the ears are continued around the back of the head, where you

will find that they will match in one even wave. (Fig. IV).



Fig. III



Fig. 4



Fig. 5

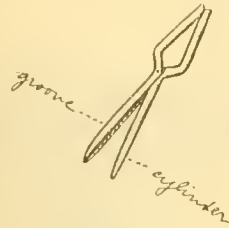
Marcel Waving—Cont.

It is not only making a Marcel Wave, it is dressing it as well, for there are many people that can make a good looking wave that entirely spoil it when they go to put it up. (Fig. V). One should comb through deeper and make each combing count, lifting the comb up to fill out and give a fluffy, well-shaped appearance. If a Marcel is put in correctly, one can comb it without fear of it coming out under ordinary circumstances, and you can conscientiously tell your patron that a Marcel Wave will not hurt the hair. Only in shops where they do not give a wave they will tell you all sorts of terrible things that have happened where people have their hair waved constantly. One can wave white hair every frequently without making it yellow if they use only the warm iron and go over the wave.

When it comes to comparing a Marcel with a French curl or as we call it, a round curl, there is no comparison, because with a Marcel one can give the head a smart well-groomed appearance without

an elaborate dressing, in fact the more simple a Marcel is dressed the more beautiful it is, as the wave itself gives a finished appearance. While with the round curl, one must have an elaborate dressing to make the same showing. When one puts in a Marcel they are putting in a wave that would be the same as a natural wave if there was one in the hair. While with a round curl, you are going just the opposite of a natural wave.

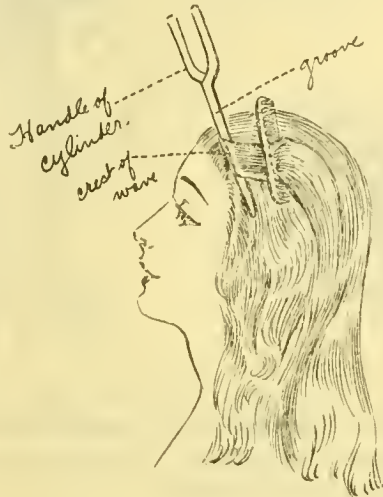
An experienced waver can put in a Marcel in the same time that they can put in a round curl and dress the hair.



Simple Instructions For Marcel Waving

1.

First movement is just an impression made by combing hair through with comb held in left hand—iron in right—always hold groove of iron down and insert iron in hair with comb close under. Partly closing iron and as the iron is closed, turning



1

it over away from operator toward face of patron, draw the hair to either right or left as may be desired for position of next wave, which makes the first impression have a more rounded appearance than it would have if put squarely into hair and the hair was not shaped over the edge.

2.

Second movement—slide iron down by opening the iron, but do not take it out of the hair, slipping the iron down so that the side of groove opposite operator will rest evenly in the crest of wave just made by first impression. Holding iron so that groove of iron faces operator and the crest of wave



2

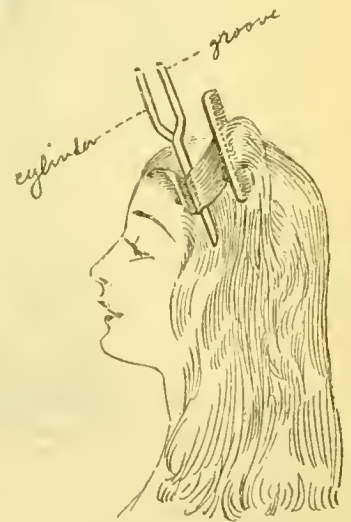
just made is on top, place comb close to iron and swing slightly to left or right, which ever direction wave is to swing to for dips, always taking pains to see that the comb is close to iron and parallel with it. Then comb may be allowed to slip down. This is called "The Half Under."



3



4



5

3-4-5-6.

Now, without moving the iron, turn iron away from you one turn. The comb should be allowed to slip down the hair two or three inches and holding the hair there, the iron still turned over one turn away from you, let the iron slide down toward

comb by relaxing it slightly to the count of three, 1-2-3, or a distance of about one inch, which is about twice the width of the average iron, being sure to keep the hair slightly swung to the right or left—to give curve to wave, shown in Figures 3, 4, 5 and 6.



6



7



8

7 and 8.

Then with the comb still holding hair, turn the iron away again two turns—1-2—swinging the hair

by means of the comb on the second turn over in the opposite direction—to the direction it was swung when one-half under.



9



10

9 and 10.

Now, we are ready for the unrolling of the iron as seen in Fig. 9, but do not remove comb from hair, simply slip comb down and sliding iron over crest of last wave made close in on wave with groove facing operator, top edge of groove resting evenly in crest of wave just made, then start one-half under movement again as seen in Figure 10.

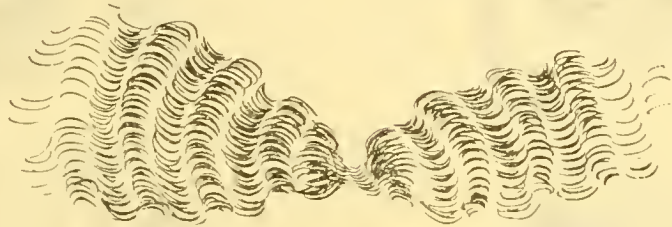
RESUME—When one-half under position is taken with comb close to iron and parallel, swing comb to the right or left just opposite to whichever way that wave was swung and turn iron over one turn, holding hair with comb and sliding down to count of three, 1-2-3, turn comb once and on second turn swing in opposite direction, then unwind and removing iron by sliding down to next impression, take the one-half under again.

Vernon and La Belle Waves

In describing the Vernon Wave used here with the La Belle front or pompadour piece, it is best to take into consideration the foundation first of all. The hair is combed straight back and fastened in soft flat coil at the base or the crown of the head whichever position is desired for the greatest fullness.

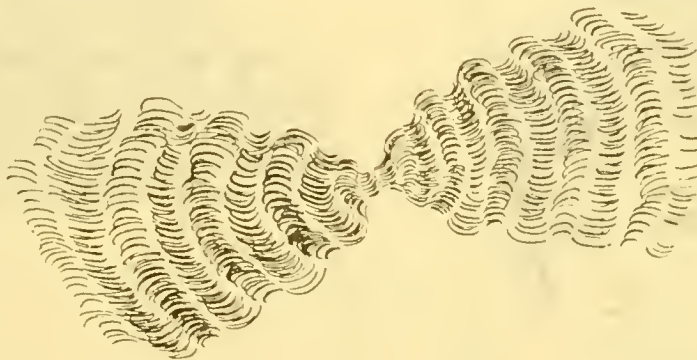
the head and pinned tightly into position so that it will not protrude and make the hair stick out too full around the face.

The Vernon Wave is then placed in position, fastened at the top of head and the sides roughed and pulled out so as to give the proper fullness over the ears as seen in the drawing.



If there is very much hair it had better be braided because it will make too large a coil at the base or at the crown of the head and this is to be avoided. If braided it should be parted from the center of the forehead back down the center of the back of head, braided very flat and wound around

As will be noted the Vernon Wave is two waves so made that they are bound together in the center. These are carefully dressed so as to cover up the ears and come well back at the crown of the head and are wrapped across the back of the neck and properly pinned into position.



The La Belle Wave is then placed at the proper position on the forehead, either using the points so as to make the hair over the forehead look like bangs or turning the so called stem ends under and making a soft pompadour arrangement. Either way is effective.

This is all brought back to the crown of the head and a flat coil or a small bunch of puffs or curls may be used for the finished hairdress.



There is really nothing quite so effective to bring about the present mode over the ears and the fullness around the back of the head as the Vernon Wave and to cover the crown of the head to make a full flat contour over the forehead and the crown of the head the La Belle Wave dresses beautifully.

One Transformation

Of course the time will never come when extra hair will not be in vogue and the ventilated transformation in particular—because they are so natural and so easily adjusted. For the youthful face that has very little hair and is recuperating from an illness or for the matronly face whose hair has taken on an old look and is beginning to turn grey or for the very old or very mature woman who has hardly enough locks to dress, a transformation is the proper means of keeping up her appearance.

In one position here we have just a transformation used alone without any extra hair in addition. The transformation is adjusted very carefully around the face and brought up at the back with a high pin, one end looped over showing a soft

semi-coil. The hair underneath has been combed back very smooth and either platted or braided to make it lay flat, or has been rolled in a soft knot, high or low, just as the desire for the fullness under the transformation is needed. As a rule it is always wise to have this hair very snug and very smooth and pinned flat in order not to have any extra hair sticking out or any extra fullness anywhere. This fullness can be added wherever it is needed.



Extreme Pompadour Hair Dress

Styles Now Being Shown in England

Occasionally the soft pompadour and extreme high hairdress is becoming and at the present time it is coming back into vogue—while it has not been the prevailing fashion for some time.

It is not as youthful a headdress as the medium high or the low headdress and that perhaps is one of the reasons why it has not been used as much of

forehead quite full and the extreme coil at the top of the head. As usual the hair is parted all around the crown of the head and tied off, leaving the strands for the center to make the coils. The hair is waved loosely and dressed puffy and full over the forehead and around the ears; combing and roughing it from side to side at the back. The pompadour is tucked under and pinned down smooth, the coils then are roughed and rolled into position, making a braid-like apostiche. This is extremely good when a mature line is desired or where there is a very heavy head of hair to work with. If the hair is not very heavy, however, and this same contour is required an extra switch of two or three strands might be used to good effect; parting the hair off and using what hair there is naturally growing on the head arranging the back and the pompadour tucking the ends under and attaching the switch to the crown of the head, roughing the strands and placing them in position; or pin waves and a two or three strand switch may be used in like fashion, producing a very artistic effect.

This style of coiffure is especially good for extreme and very formal evening affairs.

late years for nearly everyone has tried to take on the most youthful appearance possible.

In the drawings here described, however, we have the soft pompadour extending out over the



Finished coiffure from the side. Finished coiffure showing front view.

La May Hairdress



Fig. 1

We will now give an outline of the foundation for the La May hairdress.

First, comb the hair free from tangles and, second, part the hair from ear to ear across the crown of the head.

Third, part hair over the left eye to crown, and fourth, comb the hair straight up at the top of the head and tie on top of the head as shown in figure 1.

Next, position as shown in figure 2, make a loose knot of the hair that is tied on top and pin cross-wise to the left side front for the foundation.

The sixth move is to comb the hair at the left side front and pin to the right side of foundation as shown in figure 3.

It will be noted that the left side front is combed over the foundation made by the part of the hair that was tied off and was pinned in position as in fifth movement.

The seventh movement is to comb the front and right side together and pin to the left side of foundation. This gives the entire hairdress as completed in figure 4.

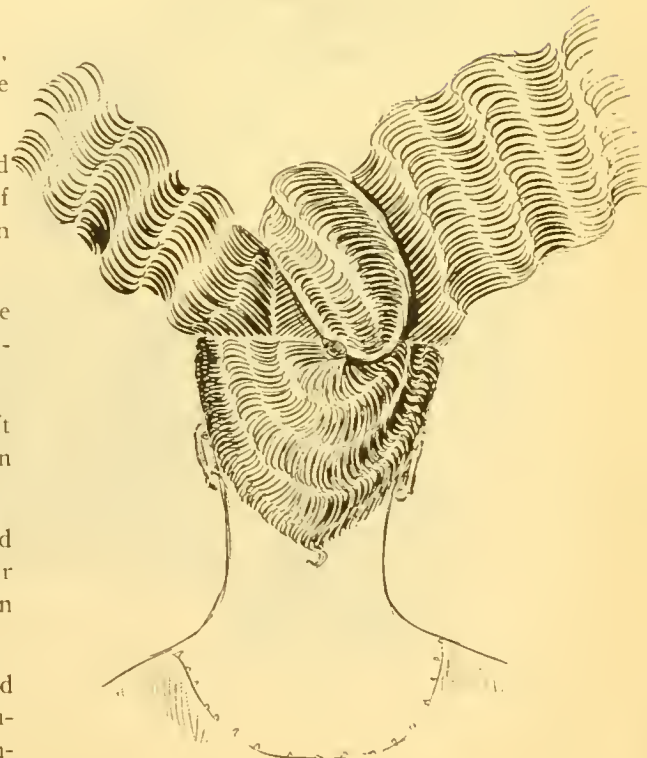


Fig. 2

A large Spanish comb placed at the left side of the back of the hairdress and just a little slanting gives a very classic appearance.

Either a Marcel Wave or a Round Curl could be used for this—Transformation or even Pin Waves might be dressed in this same way because Pin Waves can be placed as carefully and as dexterously as the hair naturally growing on the head.



Fig. 3



Fig. 4

French Roll

Here we have shown five different drawings on the foundation and finished construction of the French Roll Hairdress.

In the first instance you must comb the hair free from tangles, and then second, part the hair from ear across crown of the head to the other ear according to the drawing of number 1.

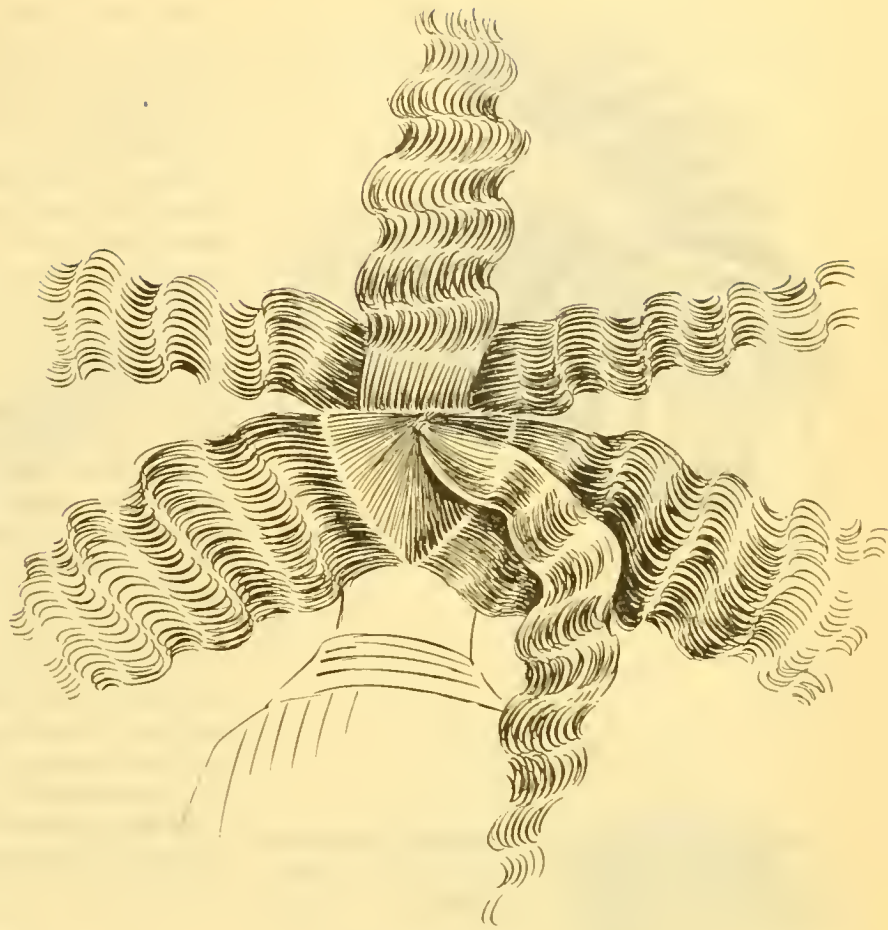


Fig. 1



Fig. 2



Fig. 3

Third, part the hair one and one-half inches back of the ear on left and right side back into a V shape to the nape of the neck, according to drawing shown in number 1.

Fourth, part hair over left and right eye to the crown as indicated in this drawing also, and then in the fifth tie the remaining hair at the crown of the head.



Fig. 4

The sixth proposition is with the hair tied at the crown of the head and rolled into a long loose puff and pinned lengthwise from crown to the nape of the neck for the foundation as indicated in drawing number 2.

Seventh comb the left side front and back together and pin to the right of foundation. It is always well to put a little roughing in here if the hair is not full and will not stand out.

Eighth, comb the center of the front and roll the left and pin front roll. Then the roll or foundation that reaches from the center hair line in front rolls back to the nape of the neck in the back as shown in drawing number 3.

Ninth, comb the right side front and pin to left side of foundation. This gives the finished structure as shown in figure number 5.

Figure number four shows the right side back still down as indicated by instructions under each movement in this hairdressing work.

It is well to place the French Roll comb on the left side to finish this construction. This is really especially becoming to youthful faces where the hair is not heavy and does not require the disposing of a great length of hair.

Placing the comb at the left side brings out the roll more prominently which signifies the name of the French Hair Roll or French Hairdress.



Fig. 5

Fancy Evening Hairdress

1. Comb hair free from tangles.
2. Part hair from ear across crown to ear.
3. Comb hair straight up back and tie at crown.
4. Part hair over left and right temple.



6. Comb back center front and pin over foundation.



5. Make roll, pin across crown of head out of hair that is tied.



7. Make two separate stem switch—one draped across the front and one across the back of the head.



8. Comb hair from left and right side over drape and pin to back of foundation.
9. Finish hairdress in front with temple curl to rest on the forehead.

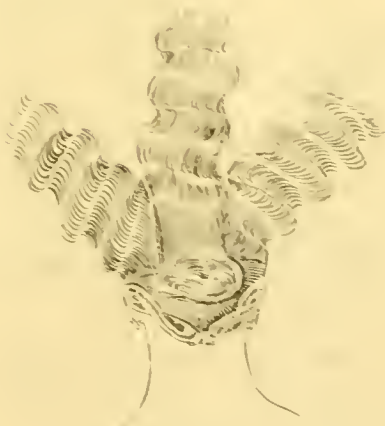
Foundation for Bob Hairdress

From Medium and Heavy Hair

1. Comb hair free from tangles.
2. Part hair from ear across crown to ear.



3. Part hair in back of ear into a V shape to nape of neck. Pin up remaining hair in center back.
4. Part hair in front over left and right eye back to crown.



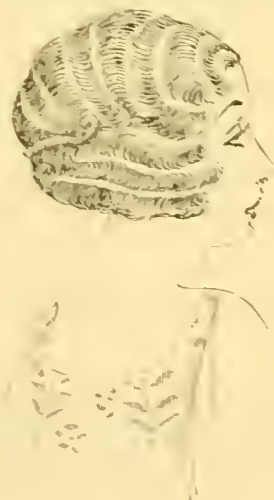
5. Hair on left and right side back, dress into coils and pin crosswise to ear for foundation.



6. Hair that is pinned at center back comb out and bring over foundation in back and pin under.



7. Roll left and right side front hair over each ear and pin to adjoining hair in back.



8. Comb back center front hair and pin.

PLAIN FACIAL

Massage gives a more youthful expression to the face by increasing the circulation - thus bringing the blood to the surface of the skin, stimulating the lymphatic system and removing superficial lines. The effect of the massage treatment may be greatly accentuated by the use of the preparation indicated by the condition of the skin.

All creams are patted into the face being very careful not to get any into eyes. Rub very gently around eyes. In patting cream into the face the tissues are not disturbed and cream penetrates better.

For a Plain Facial, the skin is cleansed by an application of the Lettuce Cream because this cream has a penetrating action and removes all the hidden dirt. Remove cream with two pads of cotton inside gauze. Take a pad in each hand and begin at tip of chin bringing hands up over cheeks to forehead, down nose, upper lip, lower lip, chin and down the neck without raising pads.

After it has been removed by the use of gauze, the cream indicated may be applied.

Lettuce Cream costs 60¢ and is used in connection with any cream.

For a dry, wrinkled skin use Tissue Cream - prices 60¢ and \$1.20.

For a dry, wrinkled and yellow skin use Whitening Cream - 60¢ and \$1.20.

For an oily skin use Astringent Cream - prices 60¢ and \$1.20.

For a dark, freckled and sallow skin use Whitening Cream - 60¢ and \$1.20.

For the very few skins that do not tolerate the Tissue Cream and that seem to demand a mild cream use Motor Cream - 60¢ and \$1.20.

For very pimpled faces use Acne Cream - 60¢ and \$1.20.

Following the cleansing with the Lettuce Cream, the preparation indicated is applied uniformly over the face, neck and ears. Then the eyes are covered with pads of cotton wet with Witch Hazel and the Red Light used for

from five to seven minutes over the entire surface of the face and neck so that the cream may penetrate the pores readily.

Then the manipulation may be given with the Faradic Current unless the Hydrotherapy Foot Bath is wanted in conjunction, then use the Prismatic. We select these currents because they produce muscular contractions and are thus a great aid to the building up of atrophied muscles and sagging adipose tissue.

In the use of these currents always turn them on carefully - remembering that the most sensitive part of the face is over the forehead, chin and lips, and the least sensitive the fatty portion of the cheek. Always move the skin gently under the fingertips, never stretching the skin nor on the other hand moving the fingertips too rapidly in a sliding motion.

See that your patron is comfortable, perfectly relaxed, and insist that she does not talk while you are giving this treatment. Remember this advice yourself and work quietly without conversation.

PLAIN FACIAL MANIPULATION

1. The first movement is up and down on the forehead on the Frontalis Muscle and the Supra Orbital Nerve, up heavy, down light, all the manipulations are given with the aim to raise all tissue and assist in keeping all muscles and tissues from sagging.

2. Hold forehead with first two fingers of left hand, one on hair line and the other above eyebrow, with two fingers of right hand rotate with a vibrating motion across Frontalis Muscle, rotate on temple, a branch of the 7th nerve, slide with two fingers of left hand to temple and with middle finger of right hand slide to Auricular Temporal.

5. Slide back to middle of forehead. Go through each motion three times. The next is rotary motion across Frontalis pressing nerves on temple and Auricular Temporal each time.

4. Catch Infratrochlear nerves in corners of eyes by placing middle fingers of each hand at hair line and first with right hand slide down gently, catch nerve,

draw up, slide down gently with left hand, catch nerve and draw up.

5. Place right hand on Corrugator Muscle and rub up to hair line, place left hand on Corrugator Muscle and rub up, three times each.

6. With first and middle fingers of left hand hold open wrinkles in Corrugator Muscle and with middle finger of right hand rotate gently vibrating all way up to hair line.

7. Place left thumb above eyebrow of right eye and middle finger below eye holding wrinkles out of corners of eyes. With first and second fingers of right hand press Infratrochlear Nerve of right eye vibrate over Palpebral twig of Lachrinal Nerve and Orbicular Oculi muscles that is around the eye three times.

8. Swing both hands onto Frontalis vibrating across Frontalis as in head set, press on Temporal Nerve and vibrate under eye to Infratrochlear, three times.

9. Rotate down Procerus Muscle on top of nose, over Nasalis, and gently over Dilator Naris anterior to the Maxillary Division of the 5th nerve at lower sides of nose. Slide with both hands (middle fingers) to Auricular Temporal. Turn fingers on side and slide back to Infratrochlear.

10. After the third slide leave third finger of left hand on Auricular Temporal nerve of left side and with right hand slide to chin. Place first finger in "Cupid's Bow" Infraorbital branch of 7th nerve and top of Obicularis Oris Muscle. Place the thumb and middle finger at lower edge of Triangularis Muscle and raise corners of mouth, raising the Risorius, Buccinator and Zygomaticus Muscles and strengthening the Quadratus Labii Superioris and Caninus Muscles.

11. Remove first finger from "Cupid's Bow" and raise corners, slide to center of lower lip over the lower part of the Obicularis Oris, Quadratus Labii Inferioris and Mentalis.

12. Slide left hand down and wring the chin over Mentalis, Quadratus Labii Inferioris raising Mandibular Nerve each time which effects muscles of lower jaw, teeth, tongue, cheeks and ear.

13. Down neck with first right then left hand. Gently in front and heavy at sides. You work down the Platysma, Sternocleido-Mastoideus and Trapezius Muscles, Lesser Occipital, Facial and Great Auricular Nerves, three times.

14. Slide to ears pressing Auricular Temporal Nerve and making three rotations around ear, three times stimulating facial nerve with deep pressure at bottom of ear and at butt of the Inferior Maxillary and rotating then vibrating back to Post Auricular.

15. Slide to cheeks, place thumbs firm under eye on Orbicularis Oculi Muscle and raise the Risorius, Triangularis, Buccinator and Masseter Muscles.

16. Raise three times, rotate three times.

17. Do vibratory movement on same muscles.

18. Picking gently on same muscles.

19. Slide hands to Post Auricular Nerve back of ear and rotate with heavy motion down the Sterno-cleido-mastoideus and Trapezius muscles and up to Great Occipital Nerve at base of cranium.

20. Rotate down spine and draw up against Great Occipital Nerve, three times.

21. With the thumb and medial phalanges of the first finger of each hand catch deep into the tissues, with a light force going over the entire face and neck in this manner.

Following the manipulation the cream may be removed by pads of gauze. Then the Lavender Lotion may be sponged over the surface to remove all superfluous cream. This Lotion may be made for booth use by following formulas given in Text Book.

Then the Positive Galvanic Current may be used with the carbon electrode for closing the treatment. The cotton surrounding the electrode should be moistened with Skin Toning Lotion.

Then the Foundation Cream, price 75¢, may be applied and rubbed in well, next the Paste Rouge, price 50¢, or the Liquid Rouge, price 50¢, or the Powdered Rouge, price 50¢, should be applied to the cheeks, and the lip

stick used to outline the Cupid Bow of mouth. Then the powder (this should also be the shade nearest the skin) may be dusted on liberally and worked in with the finger tips. Next the powder may be removed from the sides of the hair and the eyebrow brush employed for outlining the eyebrow and the eyelashes.

Phantom Powder, price 75¢, \$1.00 and \$2.00 may be used for finishing the treatment instead of Foundation Cream and powder, moistening sponge fresh with water then Skin Toning Lotion.

The best results from any treatment are obtained when the patron relaxes and the operator bends her energies toward resting and benefiting her. When the Lavender Lotion is sponged on you may commence to talk and always advise at that time the use of the Lettuce Cream for cleansing, the special cream before retiring (one selected by reason of skin) and the Foundation Cream before the use of powder.

The powder comes in Marinello Powder - 60¢ - this is a very excellent powder clinging well and quite heavy. Nardys Powder is a lighter variety and costs 75¢. It pleases many people and is well scented. Marinello Bouquet, neither extremely heavy nor light, price \$1.00 is exquisitely scented and is not only popular but very beneficial.

Rouge should be recommended because of its sticking qualities. The Powdered Rouge is excellent for day light and street wear. The Liquid Rouge is for evening use and the Paste Rouge may be used for any occasion.

The "Make Up" is an important part of every Facial Treatment and this together with the intelligent advice about the use of the preparations at home shows the trained operator.

Patron may be told that when she buys the smallest size cream, the 60¢ powder, the rouge, Foundation Cream and Lettuce Cream, and uses them each day at home as directed, it will only cost her eight cents a day to keep her skin in excellent condition.

When the larger jars are purchased, the cost is reduced to a little less than five cents or about three cents.

For shop use, all of these preparations may be purchased in bulk lots at the following cost:

Lettuce Cream,	per pound	\$2.00
Whitening Cream	" "	3.00
Acne Cream	" "	3.00
Tissue Cream	" "	3.00
Motor Cream	" "	3.00
Astringent Cream	" "	3.00
Powder	" "	2.50
Lavender Lotion	" quart	1.25
Skin Toning Lotion"	"	3.00

REST FACIAL

A Scientific Massage Treatment in which the patron is rested, refreshed and decidedly benefited. Especially good for nervous, tired, and prematurely withered or aged skins, as well as for general use.

Prepare patron, being sure she is made comfortable.

Apply Lettuce Cream all over surface of the face and the neck and leave on from five to seven minutes.

In that length of time it should have thoroughly penetrated the pores, loosening up all foreign matter so it can be easily removed with a pledget of cotton and gauze. The Lettuce Cream is for cleansing purposes and puts the skin in a receptive condition for whatever cream is indicated by condition of skin, as every one who understands the construction of the skin knows the outer layer or epidermis is a succession of scales overlapping each other. In the attempt of cleansing by the obsolete method of soap and water, the only result obtained is to pore more foreign matter underneath the edges of the tiny scales, and as soap is an excellent base for dust to adhere to, if it is not thoroughly removed, we can readily understand why there are so many people who have mediocre complexions and dry, rough, scaly skins, whereas in the use of Lettuce Cream for cleansing purposes, it not only removes every trace of dust and dirt by its penetrating qualities, but leaves the skin soft and clean and pliable and in a receptive condition for the skin foods.

After the Lettuce Cream has been removed, the Electrolytic Cup is used with a quart of comfortably hot water to which a cupful of Saline Solution is added, which in connection with the Negative Galvanic Current assists in dissolving the sebaceous matter which may be lodged in the excretory ducts of the sebaceous glands at the same time the cup, by reason of its action, by suction, not only removes any remaining particles of foreign matter, but aids in producing better nourishment to the skin by bringing blood to the surface, thereby assisting the circulation while at the same time the Saline Solution used in connection with electricity has a stimulating and bleaching effect. After the cup has been used, Muscle Oil is applied and patted in for five minutes. If skin seems dry and dark, the Combination Cream should be applied, as the dryness indicates the need for nourishment which the food value and the tissue building qualities of the Combination Cream amply supply, at the same

time bleaching the skin several shades lighter by the whitening qualities contained in the Combination Cream, which is exactly what the name indicates - a combination of tissue food and tissue building qualities in addition to a bleaching or whitening.

Next pads of cotton saturated with Witch Hazel are placed on the eyes which not only protect the eyes from the rays of the Red Light which is next used but produces a most soothing and cooling effect and is most desirable wherever an irritated condition of the eyes or eye lids is indicated. After the pads are placed in position, the Red Light is used from seven to ten minutes, the action of the Red Light producing heat rays, has a stimulating effect on the skin, at the same time forcing the creams into the deeper tissues.

Next we give manipulations with the Faradic Current, commencing on Corrugator Muscle, and covering Frontalis to the hair line, resting with firm but gentle pressure on all nerve centers, from Temporal to Auricular Temporal, from Frontalis and proceed around the eyes, covering Levator Palpebrae Superioris and Orbicularis Oculi, resting on Infratrochlear nerve, then down nose with rotary movement, covering Processus, Nasalis, the Depressor Septi and the Dilator Nases, anterior and posterior, resting on the Maxillary division of the fifth nerve and sliding back to Auricular Temporal, then down to the mouth covering Quadratur Labii Superioris Caninus, Buccinator Zycomaticus, Risoris, Quadratur Labii Inferioris, Triangularis and Mentalis muscles, with the right hand while holding contact with the left on Auricular Temporal, after wringing the skin and coming to rest at each stroke of the seventh nerve, then proceed down the neck covering Platysms Sternocleido-Mastoideus and Trapezius muscles also the Cervical branch of the facial nerve and accessory nerves and branches from second, third and fourth Cervical nerves.

These movements in connection with the Faradic Current, stimulate the muscles to greater activity, while producing a most soothing effect on the the nerves, as twenty minutes of Faradism produces the same effect on the human system as approximately four hours sleep, we can readily understand why given in connection with massage. The entire system is benefited and the result is a rested and refreshed feeling as well as appearance.

After the manipulations have been given, the surplus cream is removed and the face sponged with the cooling and refreshing Lavender Lotion, which also removes every trace of oil from the skin. We then roll the face with Skin Toning Lotion and the Positive Galvanism, their combined use contracting the tissues and muscles.

The Skin Toning Lotion and Electric Current in addition to reducing any excess of oil from the oil glands by contracting the pores or ducts, by its astringent qualities, also produces an excellent finish to a treatment as well as a desirable powder which no woman who desires a well groomed appearance will do without after having once used it. Too much cannot be said in favor of Phantom Powder which comes in several shades making it possible for every woman to enjoy its use. In addition to producing a smooth, soft, satiny finish, it acts as a protecting agent against water, sun and wind, as it neither rubs or washes off.

The Liquid Rouge may be applied before the Phantom Powder, producing a most natural color in appearance as well as the assurance that no matter what the occasion best dinner, dance, skating, motoring or swimming, her skin will retain the same fresh, well groomed appearance.

Aid prices and names of all preparations used in treatment and make-up:

Lattice Cream	-	60¢
Lavender Lotion	-	50¢
Phantom Powder	-	60¢, \$1.00 and \$2.00
Marietta Face Powder	-	60¢ and \$1.00
Combustion Cream	-	\$3.50
Skin Toning Lotion	-	\$2.00
Liquid Rouge	-	50¢

The name Rest Facial comes from the result of the proper manipulation, use of the Electrolytic Cup and the other form of Electricity, thus producing a most restful effect on the patron and making her feel and look like a new woman.

In this treatment, special care should be taken not to allow one to allow the patron to do so.

For home use, the cream indicated by the condition of the skin, and Lattice Cream each night.

In the morning, either the Foundation Cream, price 75¢, or the Skin Toning Lotion, \$2.00, before the use of Phantom or Dry Powder.

Muscle Oil, price \$2.00, and the patters should be insisted upon as they aid in improving the contour of the face.

The daily care of the face, when the large packages of cream are produced, need not exceed five cents a day and the result is worth as many dollars in improved appearance.

MUSCLE STRAPPING

Is given to tone, lift and develop the muscles. It is possible to remove all lines with this treatment providing the patron will co-operate and have as many treatments a week as operator may see fit to produce results. Patron should also be advised to use Muscle Strapping Outfit at home which sells for \$15.00 and contains every thing necessary for home treatment.

METHOD

1. Prepare patron as for Facial.
2. Take spatula of Lettuce Cream, place in palm of left hand, pat into oily state and pat on face and neck.
3. Remove Lettuce Cream with two pads of cotton, wrapped in gauze with light, but firm touch, upward and outward movement, beginning on top of chin and working up to Frontalis, removing cream from neck last with downward strokes.
4. Pat in Muscle Oil, with patters around eyes and on lines around mouth, to feed tissues and fill in lines, also to soften dry neglected tissues.
5. Take one spatula of Tissue Cream in palm of left hand, pat same as Lettuce Cream, blending it with Muscle Oil. Apply to face and neck with patting movement being careful to keep all oil from getting into the eyes as it inflames them. Apply enough cream to face and neck so hands will slide over tissues easily, and not disturb them with manipulating. Tissue Cream is used because of its building up properties and its softening effect on the tissues.
6. If face and neck is thin use High Frequency Current, Flat Electrode, ten minutes to stimulate glandular activity and giving deep stimulation to tissues.
7. Pads of cotton wet with Witch Hazel over eyes -- use Red Light over cream 5 minutes for heat rays only. In case where face is fat, do not use High Frequency or light.

MANIPULATIONS

1. Hands under chin, lift up on Platysma, which is supplied by Cervical Branch of Facial Nerve, vibrate up on Zygomaticus, supplied by Facial Nerve to Temporal.

2. Hands on Mentalis, vibrate up on Quadratus Labii Inferioris, supplied by Facial Nerve to corner of eye.

3. Hands under chin, lift up vibrate up on Zygomaticus to Maxillary Division of 4th nerve.

4. Hands under chin lift up, vibrate up to Maxillary Division of 5th over Orbicularis Oris, supplied by Facial Nerve, out over Zygomaticus up to Temporal in over Frontalis, down on Corrugator.

5. Hands under chin, lift up, vibrate up on Triangularis supplied by Facial Nerve to Maxillary Division of 5th out over Zygomaticus, to Temporal in under eye, on Orbicularis Oculi, supplied by Facial Nerve to Infratrochlear, down nose on Procerus, supplied by Facial Nerve to Maxillary Division of 5th up on nose to Infratrochlear out over eye to Temporal.

6. Rest on Infratrochlear, vibrate out under eye - in over eye to Infratrochlear.

7. Vibrate up on Corrugator, supplied by Facial Nerve to hair line.

8. Vibrate out over Frontalis, 3 times to Temporal.

9. Slide to ear. Rotate rim of ear - vibrate up in front of ear resting on Auricular Temporal.

10. Hands under chin - vibrate up to Temporal. Fingers over eyeballs - 1-2-3-4 to Infratrochlear.

NECK MOVEMENTS

1. Outline mandible - drawing hands back to 7th nerve.

2. Under chin, vibrate to 5th nerve.

3. Cup thorax, vibrate up on Sterno Cleido Mastoidous, supplied by 2nd and 3d Cervical Nerve.

4. Third line on neck, vibrate up to 7th nerve.

5. Hands on Gr. Occipital, down on spine - 1-2-3 out on shoulders 1-2-3 - slide off.

6. Wring neck.

EACH MOVEMENT TO BE DONE 7 TIMES.

STRAPPING

Strap over lines of manipulations about ten times.

Remove all oils from face and neck and ears. Sponge with Laverder Lotion. Place pads of cotton, wet with Witch Hazel on eyes, with patten made of cotton, flap in Skin Toning Lotion thoroughly.

Roll with carbon cylinder electrode, wrapped with cotton, Positive Galvanism, saturated with Skin Toning Lotion, which leaves a smooth surface and is cooling to the skin.

Apply Phantom Powder to neck and face except on cheeks and nose.

Apply Paste Rouge on cheeks where needed, also lips.

In addition to the treatments which should be given at least twice a week the patron should be instructed to employ Lettuce Cream exclusively for cleansing the skin night and morning and at any time during the day when cleansing is necessary.

This cream for such purposes should be purchased in the large package, or one ounce containers, costing \$2.50.

Muscle Oil, costing \$2.00, should be patted into the skin at least every night. Following this, either the Combination Cream or Tissue Cream should be used - the Combination preferably on account of its specially bleaching action. The large Tissue Cream may be obtained for \$1.20 and the large Combination Cream for \$2.50.

Before using powder the Skin Toning Lotion, price \$2.00, should be used and then the powder dusted carefully over the surface, taking care to select the powder indicated by the color of the skin. Marinello Bouquet at \$1.00 a package is very popular in such cases.

The patters cost \$2.00 a pair and may be employed as indicated with the creams and Muscle Oil.

An outfit, consisting of the Muscle Oil, Combination Cream, Patters, Phantom Powder and Rouge, may be purchased for \$14.00 and is often found very acceptable.

In directing patrons as to the necessity for home care, be sure to impress them with the necessity for mild patting so they may not bruise the delicate tissues.

TIRED EYE MASSAGE

Prepare patron. Apply Lettuce Cream. Have patron sit up in chair. Use Eye Cup filled with Boric Acid Solution. Three minutes for each eye. Change Eye Cup for each eye to avoid chance of infection. Recline patron. Pat in Muscle Oil around eyes for five minutes with pat-ters or finger tips. Apply cream skin indicates. Pat in. Use care not to get oil or cream in eyes. Witch Hazel pads on eyes. Red Light for five minutes. Tired Eye manipulations with Faradic Current. Have bandalettes soaked in hot water two minutes. Apply to eyes as hot as can be borne. Red Light over pack for ten minutes. Remove bandalettes. Witch Hazel Pack on eyes while you remove cream from face. Sponge with Lavender Lotion or pat in Skin Toning Lotion with cotton pads. Use the positive pole with Skin Toning Lotion. Use either Foundation Cream or Phantom Powder for make-up.

TIRED EYE MANIPULATIONS

1st: Hands under chin. Slide up to Temporal. Press in lightly over Frontalis to Infratrochlear.

2nd: Hands over eyes. Vibrate out to Temporal. Slide in over Frontalis to Infratrochlear - three times.

3rd: From Infratrochlear slide lightly down nose. Rest on Maxillary division of the fifth nerve. Vibrate out to Temporal touching Auricular Temporal in passing. Repeat three times.

4th: In over Frontalis rest Infratrochlear . Down nose. Rest on Maxillary. Vibrate out from corner of mouth touching seventh in passing. Up to Temporal. In over Frontalis to Infratrochlear. Three times.

5th: Shape eyebrows. Vibratory movement. Rotate in under eye. Rest on Infratrochlear. Repeat three times.

6th: Both middle fingers of one hand. Rotate on each eye ball. Slide back to Infratrochlear. One hand over forehead the other under eye meeting at Infratrochlear. Repeat three times on each eye.

7th: Slide to chin from forehead over temple down cheek. Outline chin. Vibratory movement resting on seventh. Three times.

8th: Slide over rims of ears, thumbs on Auricular Temporal forefinger parallel with nose. Raise cheeks. Three positions on cheeks 1-2-3, movements from corner

of mouth to ear, bringing forefinger to Auricular Temporal at each third movement. Repeat three times.

9th: Forefinger on Auricular Temporal. Slide over Frontalis to Infratrochlear. Vibrate out on eyeballs with second and third fingers, rotating with third and dotting with second. Three times on each eye. Rest on Temporal.

Slide to chin. Vibrate up to Temporal.

Make Bandalettes of cotton, soak in hot water to which $\frac{1}{2}$ cup of 4% Boric Acid Solution has been added.

COARSE PORE ASTRINGENT

GIVEN FOR COARSE PORES AND OILY SKINS.

Prepare patron. Cleanse face with Lettuce Cream - use Electrolytic Cup, Saline Solution in cup. Apply Astringent Cream, if the skin is dark blend Astringent and Whitening. The Astringent Cream by its action on the tissue glands and pores of the skin not only contracts the pores but reduces the flow of oil, while the Whitening Cream bleaches and also has a somewhat drying effect very beneficial. In case of excessive oily condition after cream is applied, pads saturated with Witch Hazel are placed on the eyes and the Red Light used forcing the creams into the deeper tissues.

Next, the manipulations with Faradic Current are given, stimulating the muscles and nerves to greater activity thereby increasing the blood supply to the tissues and imparting a more youthful expression to the face. After the manipulations, the surplus cream is removed and the face sponged with soda solution to remove all traces of oil and rolled with Positive Galvanism and Astringent Lotion thereby forcing the Astringent Lotion into the tissues by means of cataphoresis at the same time preparing the skin for the mask which is made of pads of cotton saturated with Astringent Lotion, and placed upon the face.

The patters are now brought into use and the whole surface excepting forehead are now briskly patted with a vibratory movement, thus bringing a new supply of blood to the surface, also forcing more of the Astringent into the pores or ducts. The mask is then lifted off and Astringent allowed to dry, when dry streaks are removed and it will be seen the skin looks smooth, soft and velvety.

Next the dry or paste rouge may be applied and powder which no well groomed woman would do without, is liberally applied giving the skin a fresh wholesome appearance, which lasts for days.

LIST OF PREPARATIONS USED IN THIS TREATMENT:

Lettuce Cream	-	60¢
Astringent Cream	-	60¢ and \$1.20
Whitening Cream	-	60¢ and \$1.20
Astringent Lotion	-	\$1.00
Patters, per pair	-	\$1.50
Paste Rouge	-	35¢
Dry Rouge	-	50¢
Marinello Powder	-	60¢ and \$1.00

For home care - the woman with the oily skin is advised to use the Medicated Soap and water each night for cleansing the skin. This soap sells for fifty cents. Then the Astringent Cream may be rubbed or patted into the tissues.

In the morning the Astringent Lotion - price \$1.00 is sponged over the face before the powder is applied and this may be used several times during the day if it seems necessary. The Astringent Cream may be alternated with Whitening Cream and the use of the Bleach Mask may also be tried at home as recommended elsewhere. Frequent baths of the entire body in very warm water to which soda has been added, and the exclusion of oily foods, such as fats and butter from the diet, will assist in freeing the skin of that oily appearance. Home care must be made a very important part of the treatment. Treatments should be given at least twice a week for a time.

DRY SKIN ASTRINGENT

GIVEN FOR ROUGH, DRY, SCALY SKINS WITH LARGE PORES.

Prepare patron by arranging towel securely and neatly about shoulders. Also, pin towel over the rest of chair, lay headband over headrest, and recline patron, pin headband around head securely. Care should be taken that no hair escapes around edges of headband.

Apply Lettuce Cream for cleansing, let remain on from five to seven minutes, during which time cream will have sufficiently penetrated the skin to enable all dust, dirt and foreign matter to be removed with a pledget of cotton and gauze.

If there are comedones, the Electrolytic Cup is used. Negative Galvanism, with cup to assist in dissolving sebaceous matter lodged in the ducts, use comfortably hot water with cupful of Saline Solution added to water. This has a stimulating as well as a slightly bleaching effect.

If there are no comedones, omit the use of the cup.

Muscle Oil is patted in around eyes, mouth, nose and forehead, wherever lines appear, as the lines indicate the loss of tonicity in muscles or their inability to respond to stimulant. The Muscle Oil by its nourishing and stimulating qualities assists the muscles in regarding this tonicity.

Tissue Cream is liberally applied to assist in building up the broken tissues and supplying the necessary nourishment to the skin.

The Flat Electrode of the Prismatic Ray is used over the cream, producing glandular activity, as the sebaceous glands, in their work of supplying the necessary oil to the tissues, have failed to perform this function with the result the skin becomes dry and lifeless.

The Prismatic Ray or High Frequency acts directly on the glands stimulating them to greater activity. Pads of Tissue Cream and Muscle Oil are placed over the face and neck and cotton saturated with Witch Hazel placed on the eyes. The Radio Bell with 32 Candle Power Red Lamp, is used ten minutes to force Tissue Food and Muscle Oil into deeper tissues. Facial manipulations are given without current, by their action, gently exercising the muscles and stimulating the blood supply to the tissues and nerves.

After manipulations all traces of cream are removed and Astringent Lotion applied with the Positive Galvanism, the Astringent Lotion combined with the Positive Galvanism, closing the pores and contracting and hardening the tissues. A little Foundation Cream before the make-up is excellent as it promotes a smooth soft surface to which the powder clings and remains until removed with cleansing agencies, also protecting the skin from sun, wind and dust, keeping it soft, smooth and pliable. A liberal coating of powder over the Foundation Cream with just sufficient rouge to produce that fresh, clear, youthful, well-groomed appearance which every woman desires.

For home use, the Lettuce Cream must be insisted upon and the patron must be impressed with the necessity for resolutely declining to use soap and water on any occasion. The large or \$2.50 jar will be best for such conditions as a great deal of Lettuce Cream will be used. Tissue Cream may often have to be employed during the day as well as at night, because of extreme dryness of the skin and so the large packages with those selling for \$1.20 or the \$3.50 packages should be suggested, with the Combination Cream as an alternate measure. The \$1.00 package should always be sold in this connection though frequently the patron will desire the larger or \$2.50 package. If the skin is extremely sensitive and dry the Foundation Cream may be discarded and the Combination Cream used instead in the morning before applying the powder.

When the abnormal dryness continues, the patron should be advised to purchase a Radio Bell and use it at home each night for forcing in the Tissue Cream and thus softening the skin.

The Marinello Bouquet Powder is especially good for such conditions.

Should Phantom Powder be used at all, it should be the larger, smoother, finer kind at \$2.00 a jar and it should be applied by a sponge moistened in milk.

ACNE TREATMENT

In all Acne cases the good results of the treatments depend upon the care with which the comedones are removed. The work is tedious, but necessary and while the skin should not be bruised by undue pressure, still, unless the pests are removed there will be no improvement - hence the necessity for care and attention.

If, after the use of the cup the skin still resists the action of the comedone extractor, pledgets of cotton soaked in warm water to which a little soda has been added, may be placed over all the worst portion and the light used over the cotton. This acts as an excellent softening agent and yet does not cause the extreme reaction of other hot applications and avoids inflaming the eyes, and a general enlarging of the pores that always follows the use of hot towels.

After a few moments the comedones will be easily expressed, the pustules opened and the contents emptied. Then the blue light may be used over the bare skin for its antiseptic effect.

Then the Acne Cream is next applied well over the surface of the skin, and the Flat Electrode of the Prismatic Ray utilized for a general application lasting from fifteen to twenty minutes. The surface stimulation is extremely great and has a marked effect on every subject, the results usually being gauged by the thorough work done before in removing comedones and expressing pustules.

Next the surplus cream may be removed with a pledget of cotton, and the face sponged with Acne Lotion until every particle of oil has been removed. Then the Medicated Powder may be dusted over the surface. This powder is free from any perfume or other ingredients that might have a tendency to irritate tender surfaces and serves as a protection and healing agent.

In all Acne cases it is most imperative that the patron work conscientiously at home and for this reason it is insisted that the Acne Outfit be made a part of every treatment and the work outlined so that no day will pass without the proper preparations being employed.

Ordinarily, this will be found the easiest task as every one so afflicted welcomes with joy the suggestion for help.

List of all preparations and price of same used in this treatment:

Medicated Soap - 50¢
Acne Lotion - \$1.00
Acne Cream - \$1.20 and 60¢
Medicated Powder - 75¢
Stronger Acne Cream - \$1.20

Acne Box for home treatment - \$3.75. Includes a more penetrating Acne Cream, a special Acne Lotion, Medicated Soap and Medicated Face Powder to use during the day and a Stronger Acne Cream to use twice a week.

Emphasis should be placed on the necessity for cleansing the surface thoroughly each night with Medicated Soap and the use of much warm water, holding the warm wash cloth over the worst portions and thus softening them until the patient can express the comedones herself with the small comedone extractor which is a part of the outfit. Then the Acne Cream, Stronger Form, may be spread over all parts treated and allowed to remain at least fifteen minutes. It may then be removed by Lettuce Cream and the other Acne Cream rubbed in well and allowed to remain on all night.

In the morning the face may again be cleansed with warm water and the Medicated Soap, the Acne Lotion, sponged on and the Medicated Powder dusted over the surface.

The cost of the home treatment when properly followed out does not exceed seven cents a day.

Emphasis should also be placed on the necessity for a daily bath and the proper care of the intestinal tract.

METHINE TREATMENT

ACNE ROSACEA

In this condition nose, chin and cheeks are often times very red and angry looking and covered with small red papules. When the condition has become chronic the superficial blood vessels will be much dilated.

When the skin is leathery it should be cleansed with Medicated Soap. If it is easily irritated and very sensitive the Lettuce Cream may be applied. The soap sells for fifty cents a box and the Lettuce Cream for sixty cents for the small jar and two dollars for the large jar.

After five minutes remove either the soap or the Lettuce Cream using gauze to remove the cream and employing the spatula gently if soap has been applied. Cotton may be placed inside the gauze and a gentle upward motion employed in rubbing the face.

Next sponge the face with the soda solution to remove every trace of oil so that the application made with the Galvanic Current may have a better opportunity to penetrate into the deeper tissues.

Then apply the Methine Tincture with the Ball Electrode, positive current for twenty minutes, using a very slow deliberate motion, never scraping the gauze over the face but always maintaining the contact. This Tincture is never sold to the patron but is used exclusively by the Shop Owner. It sells for \$4.00 a bottle and is employed in inflamed conditions of this type because it has a tendency to increase vascularity and discourage growths. It has an affinity for the Negative Pole and is therefore employed with the Positive Galvanic Current.

The Methine Ointment which sells for either sixty cents or two dollars and may be used at home, also often helps greatly in this treatment by placing cotton pads coated with the ointment into the nostrils and thus decreasing the inflammation which seems to exist there also as when the Electric Current is used much of the Methine is absorbed into the tissues.

Following the use of the Methine the Stronger Acne Cream - dark cream - may be applied and allowed to remain on at least twenty minutes. The Prismatic may be used over this for ten minutes of this time, thus tending to increase cell activity, stimulating the surface of the skin and aiding in absorption. The Acne Cream which costs \$1.20 a jar is a remarkable antiseptic and should be used consistently each night in any difficult case.

Before removing the cream give deep manipulations down the back of the neck to relieve congestion and start good circulation. Remove the cream with pads, and if necessary wash the discoloration left by Methine off with soap and water.

If the skin still looks dark a little of the Astringent Cream may be forced in with the Light. This cream has a soothing action and is truly astringent in action. It also makes the skin look whiter. The superfluous cream may be removed with the Lavender Lotion and if the face is very red a little Calmine Lotion dabbed on before the Medicated Powder (which sells for 75¢) is dusted over the surface. If rouge makes the skin look less red in spots a little should be used.

The Patron should positively be provided with one of the Acne Outfits containing everything necessary for home use and should employ Methine also. Each night she should leave the Stronger Acne on the skin for twenty or thirty minutes leaving the Methine in the nostrils for the same length of time. After the Stronger Acne has been removed the Acne Cream may be rubbed in thoroughly.

If the skin gets very dry and dark, omit the Stronger Acne for a night or so and use the Astringent Cream in the morning before applying powder.

After all the inflammation has been subdued, the capillaries may be opened, and the face will then be cleared of the congested appearance.

BLEACH MASK

Given 1(Tan
For 2(Freckles
3(Leukoderma
4(Chloasma
5(Oily skins and large pores
6(Acne - After pustules and papules have healed.
Is antiseptic, an irritant and refining.

1. Prepare patron as for Facial.

2. Apply Lettuce Cream to cleanse. While cream is on prepare preparations and electrodes.

3. Apply Antiseptic and Bleaching Lotion with Negative Galvanism in Carbon Cylinder Electrode wrapped in cotton, 12 minutes. This forces the Lotion into the deeper tissues by a process called cataphoresis.

4. Apply mask made of Refining Powder mixed with Bleaching Lotion using six spatulas of powder. Allow to dry using pads of cotton on eyes wet with Witch Hazel and Tissue Cream on eyebrows and lips. When mask is thoroughly dry, remove by rubbing off gently with finger tips, catching bits of mask in towel which is spread under neck and shoulders of patron. This prevents the irritation sometimes caused by the use of water.

5. Apply Whitening Cream or Tissue Cream (pads on eyes - Red Light 3 to 5 minutes) and if skin is not irritated, give Plain Facial, manipulations with Faradic Current if skin is irritated. Manipulate without current.

6. Remove all oils - carefully and thoroughly. Sponge with Lavender Lotion. Close treatment by rolling with carbon cylinder formerly used, with Positive Galvanism, 13 minutes.

Apply Phantom Powder, rouge and powder.

Advise patron not to use soap or water on face for at least 12 hours. Sell her Bleaching Outfit for home use.

PREPARATIONS:

Lettuce Cream	-	60¢
Bleaching Lotion	-	75¢ and \$1.25
Tissue Cream	-	60¢ and \$1.20
Whitening Cream	-	60¢ and \$1.20
Lavender Lotion	-	50¢
Phantom Powder	-	60¢, \$1.00 and \$2.00

Paste Rouge	-	35¢
Marinello Powder	-	60¢ and \$1.00
Bleaching Box	-	\$3.75

When the skin is very dark or much freckled, patron should be advised that protection is especially necessary and that exposure of even a very few minutes may be followed by a deeper coat of tan or freckles unless the skin is thoroughly covered with powder.

Phantom Powder makes the best covering and in such cases should also be applied with milk.

Soap and water are irritants and should never be used excepting to cleanse exceptionally oily skins.

To keep up the good work, it is well on alternate nights to advise patron to mix the Refining Powder and Lotion into a paste, and after cleansing the skin, apply the paste uniformly over the surface. Leave on ten or fifteen minutes. Remove with water - just by crumbling with the finger tips. Should the skin show evidences of irritation, stop the use of the Lotion and Whitening Cream at once, applying Calmine Lotion until all irritation has subsided and use the Tissue Cream at night.

As a rule the Whitening Cream, double strength, at \$1.20, the Lotion at \$1.00, and the Refining Powder at 50¢, are to be used every day and the skin protected by one of the powders before any exposure to the air.

This treatment properly given will bleach any skin from two to four shades without irritation.

MILK BLEACHING TREATMENT

This treatment is intended for skins too sensitive to stand the other bleaching treatment. It has a refining, softening influence on the skin leaving it as soft as velvet, and can be used on practically every condition.

The steps are as follows:

1. Apply Lettuce Cream; allow it to remain on for several minutes then remove with pledgets of cotton or gauze.
2. Apply Combination Cream in a uniform manner over the surface.
3. Moisten the pads in Boracic Acid Solution or Witch Hazel and apply them over the eyes for five or seven minutes.
4. Manipulate with Faradic Current.
5. Remove cream with dry gauze.
6. Cut pieces of gauze wide enough to cover the face from ear to ear and long enough to cover from hair line to chest. Dip in milk and wring dry. Then spread over the face.
7. Cover the gauze with mask prepared by mixing the Astringent Powder with milk to the consistency with which it may be applied easily.
8. Place pads over the eyes again and dry with Red Light.
9. Continue for ten or fifteen minutes until mask is dry. Then lift it off and sponge the surface with milk. This process has been accepted as being less "messy" than making the mask and spreading over the surface without gauze, though either method may be used.
10. When surface is dry and free from any trace of the mask, pat in the Muscle Oil with patters for five minutes, using the patting movement wherever lines are the deepest.
11. Flop in Skin Toning Lotion with cotton pad.
12. Apply the Phantom Powder with milk, so that the face and neck are uniform in appearance, and then add rouge, make up the eyebrows and lips and finish the treatment so that the patron may look her best.

The following preparations are used in this treatment.

The pattern may of course want larger jars of each preparation for home use and for this reason, they should always be on display.

For ordering purposes these may be shown.

LIST OF PREPARATIONS

Lettuce Cream	\$.50
Combination Cream	1.25 and \$2.50
Astringent Powder (old)	2.00
Muscle Oil	2.00
Skin Toning Lotion	2.00
Phantom Powder	.60, \$1.00 and \$2.00
Eyebrow Pencil	.25
Lip Stick	.35
Liquid Rouge	.50

As a treatment that will please and satisfy a patron nothing can be better than this special process.

MARINELLO WRINKLE MASK

Given for deep and superficial lines. Action lifts tissues underneath lines filling up epithelium.

Prepare patron. Cleanse face and neck with Lettuce Cream. Apply Tissue Cream, or if skin is dark, blend Tissue and Whitening or use Combination Cream, as wrinkles or lines indicate lack of nourishment. The Tissue Cream should be liberally used for its food and tissue building qualities and a little of the Whitening Cream added for its bleaching effect. However, where the skin is much wrinkled the Combination Cream if the skin is dark, would be most suitable as the Whitening Cream has a somewhat drying effect, its use should be eliminated as far as possible and the Combination substituted. After cream is applied, pads saturated with Witch Hazel are placed on the eyes and the Red Light used to force cream into deeper tissues.

The manipulations as given in Rest Facial are next given with Faradic Current, after which the surplus cream is removed and the skin sponged with a solution of Bi-Carbonate of Soda to remove all traces of oil, so the skin will receive the full benefit of the Astringent Lotion, which is applied by the positive galvanism, as oil resists galvanism. It is essential that every particle be removed with the soda solution.

After the Astringent Lotion is applied, a mask of Wrinkle Paste saturated with Astringent Lotion is prepared and patted on the face with the finger tips. The pads are again placed on the eyes and the mask dried with the Red Light. The Paste, in drying, draws the tissues up underneath the lines, while the Astringent assists in contracting the muscles, thus relieving the sagging condition usual in wrinkled faces, at the same time imparting a clear, fresh, youthful appearance to the skin. When the mask is dry, it should be removed with warm water and a pledget of cotton and gauze, being careful not to disturb the skin. A little Foundation Cream should next be applied for protection against wind and dust as well as for the foundation to the make-up, which should follow. A little rouge, gently applied with a liberal coating of powder, nicely blended in with the finger tips finishes a treatment, which every one having lines or wrinkles or a sagging condition of the skin should avail themselves of.

Preparations used in this treatment:

Lettuce Cream - 60¢	Whitening Cream 60¢ and \$1.20
Tissue Cream - 60¢ and \$1.20	Combination Cream \$2.50
Astringent Lotion \$1.00	Wrinkle Paste \$1.00
Motor Cream - 60¢ and \$1.20	Foundation Cream 75¢

In most cases of wrinkles the Foundation Cream will be slightly drying and hence may be superceded by these other preparations.

Should Phantom Powder be used in place of the dry powder, after the skin has been cleansed, the powder may be sponged on with milk thus making a smooth covering that is not at all drying.

Paste Rouge will be found excellent for these conditions.

The woman with wrinkles should be impressed with the necessity for discarding soap and water, using the cleansing Lettuce Cream - large or \$2.50 size, as indicated here, and the Tissue Cream alternated with the Combination Cream each night. The \$3.50 Tissue and \$2.50 Combination will be acceptable in such cases. Muscle Oil patted in will also be helpful and the Skin Toning Lotion applied occasionally will be of great assistance.

Treatments should be taken at least once a week.

SCALP MASSAGE

Civilization with its artificial heat, tight bands, careless and unsanitary shop conditions, high heeled shoes and the really nerve-racking conditions, show their effects in many instances in an obstinate and premature hair loss.

For this reason, intelligent treatments of the scalp are in great demand and the operator who knows her work must be able to tell what treatment or preparation is indicated, what current to use, how often the treatment is to be given and when it is to be used at home.

The Marinello method accomplishes much because it unites the mechanical, electrical and physiological methods in a comprehensive system that will in the great majority of cases show remarkable results.

There are enough preparations supplied to care for practically all the ordinary scalp conditions which will be encountered in a shop.

Before you attempt to treat diseased scalps, always get the consultation and co-operation of a physician.

The Marinello way teaches:

First: that the use of antiseptics, tonics, lotions, pomades and other combinations will destroy and discourage the action of germs on the scalp, restore tone to the surface, and give renewed vitality to the hair, besides relieving either dry or oily conditions always noted when the hair loss is excessive.

Second: Massage stimulates the nerves into action, causing the vaso dilators to respond, thus causing a hyperemic condition to the part by allowing more blood to flow to the tissues and muscles and by this action heat is brought into play and catabolic and anabolic changes take place rapidly, thus waste material is carried away and a healthy condition of the parts treated is the result. It also makes the surface more pliable and is of great assistance in bringing about a healthy condition.

Third: Electricity, properly used, is of inestimable value because of its action on the general system. It not only is one of the greatest natural tonics known, but is also of special benefit to the nervous system.

The Faradic Current causes muscular contractions by stimulating the nerves and is exceptionally good for increasing the circulation.

The High Frequency when applied directly on the skin has a germicidal action and produces an intense surface stimulation.

Either the Negative or Positive Poles of the Galvanic Current is used for different lotions, depending upon the chemical action desired.

It will therefore be recognized that the combination of electricity, the proper manipulation and the use of the antiseptic or stimulating preparations indicated, produce a method of procedure which must give results when the directions are followed.

The cleansing of the scalp with the Follicle Lotion is of marked advantage before the beginning of a treatment, as in this manner the surface dirt is dislodged, the fatty secretions removed and the scalp placed in a receptive condition for treatment.

Follicle Lotion is an astringent and antiseptic preparation, not only valuable for its cleansing properties but of unusual merit as a household germicide, and makes one of the best gargles for sore throats or wash for the mouth and nose cavities. It may be slightly diluted when so used. The price is \$1.00.

Scalp Pomade - an antiseptic ointment excellent in chronic conditions of the scalp such as old eczematous cases or where there has been a condition of psoriasis. For itching scalps this often acts exceedingly well, and may be applied directly after the shampoo. Price \$1.00.

Tar Tonic - for penetrating, stimulating action when the scalp is dry and lifeless and the hair loss is excessive or there is an obstinate and chronic loss of hair. Tar Tonic applied warm or in connection with the treatment is of excellent assistance. Price \$1.00.

Scalp Invigorator - for sensitive scalps, where the surface seems inflamed or as an alternate to Tar Tonic and Scalp Pomade the Scalp Invigorator is of remarkable value. This preparation is quickly absorbed. Very little is needed to make a complete treatment; hence, the preparation is really economical for use. Price \$2.00.

The student should bear in mind that as oily substances, readily penetrate into the deeper tissues carrying with them the antiseptics needed, they are really

indicated in the care of every obstinate case, and may be also united with the application of other tonics that are excellent for working purposes.

The Antiseptic Oil - is also an excellent antiseptic and may be used in severe cases at full strength, although it is better diluted with castor oil. Always insist on the use of castor oil and never substitute mineral oil because mineral oils should not be used on the scalp and the full value of the effort is lost. Price \$2.00. Retail \$5.00.

All of these oils act quicker when heated or when applied to the scalp followed by the use of the Blue Light, but in some instances, a slight dermatitis may follow such treatments. In such instances it is always well to have at hand Calmine Lotion which may be applied to scalp or face, and will instantly stop the irritation and decrease any swelling or puffiness. Calmine Lotion \$1.00.

Oily Hair Tonic - as its name indicates is exceptionally useful for extreme cases of oiliness and should be used at home as well as during the treatment. Price \$1.00.

Dry Hair Tonic - is of use in stimulating and is also indicated for home use as well as for special work during the treatment. Price \$1.00.

To alternate with either of these the Scalp Invigorator is excellent as it has a far reaching effect.

All obstinate conditions will require frequent shampoos until the treatment begins to show results.

Each patron should be reminded to give the scalp brisk manipulation with the finger tips night and morning in order to aid the shop work. This treatment may consist of the application of any tonic or other preparation indicated.

For several conditions, shop treatments should be given at least twice a week and better still three times with shampoos at least once in 10 days or when much oil is used every week.

Never promise anything for a single treatment, but explain to your patron that as the average HEALTHY HEAD

of hair grows but six inches a year, it is impossible to promise much under one or two courses of treatments taken as you suggest.

SCALP MANIPULATIONS

1. 5 partings on front of head - each as follows: Placing fingers in a row on center parting (Frontalis Muscle, supplied by Temp. Br. of Facial Nerve) zig-zag to crown of head or center of Epicranium, 1-2-3-4-5-6 counts, three times.

2. Placing left hand on Frontalis, right hand rotating on top of shoulder 1-2-3, slide, repeat up to seventh nerve (Manipulating on muscles Platysma, Sterno-cleido-mastoideus, supplied by the Cerv. Br. of Facial also and 3rd Br. Cervical Nerves) vibrate on 7th nerve 1-2-3, reverse movement, fingers spread in hair rotate 1-2-3 on Post Aur., Aur. Sup. and Temp. Facial Muscles supplied by 2nd and 3rd Br. of Cerv. Nerves. Repeat to hair line three times.

3. One inch back of shoulder, repeat as above, omitting nerve. (Muscles & Nerves same as above.)

4. Transfer to opposite shoulder and repeat same as 2 and 3.

5. Parting hair in middle of back of head (Occipitalis Muscle supplied by Post Aur. Br. of Temp. Nerve) thumbs meeting at base of Cranium, fingers spread each side of head. Rotate with thumbs on Gr. Occipital Nerve 1-2 3-4-5-6 counts. Next rotate fingers each side of scalp (manipulating Epicranium) to hair line three times.

6. Beginning just beside the spine about 10 inches below the hair line rotate 1-2-3 slide, repeat to base of cranium, (Trapezius & Occipitalis Muscles - 3rd and 4th Cerv. Nerves).

Cup Occipitalis Muscle, lift up, draw out, down heavy (one count) on Trapezius Muscle vibrating down on each vertebrae (3rd and 4th Cerv. Nerves) 1-2-3-4-5-6 count three times and finally cup the Trapezius.

7. Transfer to other side, repeat same as above 3 times.

8. Beginning at middle of spine, well down between

shoulders, rotate 1-2-3, slide over to shoulder, three times. (Trapezius Muscle, 3d and 4th Cerv. Nerves also Sympathetics). Cup shoulder 1-2-3, lift up muscle. (Platysma and Sternocleidomastoideus, supplied by 2d, 3d and 4th Cerv. Nerves) 1-2-3-4-5-6 counts to 7th Nerve. Vibrate on nerve 1-2-3 slide down to first position, repeat three times.

9. Repeat on other side same as above.

10. Fingers in a row on Frontalis along hair line. Rotate down light, up heavy 1-2-3 (Corrugator Muscle - Supra Orbital Nerve).

Slide to Temporal, rotate 1-2-3, slide to Temp. Auricular. Rotate 1-2-3, slide to Post Aur. Rotate 1-2-3, bring fingers out in front of chin (Platysma) draw back heavy, hands held firmly under jaw bones, drawing back and holding tight Platysma muscle, thumbs at back of head (Occipitalis) lift up, slide fingers back of ears, up, out, in front of forehead. (Frontalis).

11. Headache movement - slide to Temporal, vibrate 1-2-3, three times. Corrugator, supplied by Temp.

12. Cupping eyeballs, slide over Corrugator and Orbicularis Muscles, supplied by Infratrochlear Supra Orbital, Palpebral twig of Lachrymal to Temp. Br. of 7th and vibrate 1-2-3 three times, catching the artery in the angle of the jaw on both sides with end of middle finger of each hand. Hold 15 seconds, relax 15 seconds and repeat 4 or 5 times.

13. Palm of right hand on Frontalis. Palm of left hand on Occipitalis. Fingers spread through the hair, cup Occipital Muscle, rotate with both hands so as to move entire Epicranius, 1-2-3, and stretch it. Withdraw hands from hair with backward sweep.

SCALP TREATMENT - ITS PURPOSE

To loosen the scalp, increasing metabolism, thus nourishing the hair follicles, strengthening the muscles and toning the nerves.

Although we speak of this as a scalp treatment, the effect is so far reaching that we do not hesitate to say that the entire system is benefited by it, by reason of the fact that the nerves and blood vessels of the entire

body are effected by these manipulations. One sitting will prove the benefits derived from this treatment.

The Follicle Lotion applied at beginning for following reasons - cooling, soothing, tonic effect, dissolves dandruff, permits of close examination of scalp conditions. Price \$1.00.

Scalp Pomade - antiseptic, healing, assists in promoting growth of hair, removes dandruff. Price 35¢ \$1.25.

The Blue Light - antiseptic, tonic, penetrative. Acts as a Germicide mildly irritating effect on skin at same time producing sedative effect on nerves.

Scalp Tonic (Oily) - cooling, astringent, tonic effect. Price \$1.00.

OILY SCALP TREATMENT

1. Apply Follicle Lotion.
2. Manipulations with Faradic Current.
3. Apply Oily Scalp Tonic.
4. Brush Electrode 20 minutes 10s. Gal.
5. Antiseptic Ointment or Tar Tonic.
6. Blue Light - 5 to 7 minutes.

METHOD OF CARING FOR DRY SCALP

This treatment is given for the purpose of stimulating the oil glands, increasing the circulation to the scalp and decreasing hair loss and for this reason certain preparations are indicated and the use of the electric current is necessary.

The first step is to cleanse the scalp with the Follicle Lotion. This preparation sells for \$1.00 and has the property of dissolving an accumulation of seborrhea or other waste material on the scalp and thus put it in condition for the preparation indicated.

Next manipulations are given with the Faradic Current or High Frequency and the Hydrotherapy Treatment may be given at the same time (foot bath) because it causes muscular contractions, thus increasing the blood supply, and stimulates the nervous system to greater activity.

After the use of the Faradic Current the Dry Scalp Tonic is applied with cotton and gauze pads and rubbed

in thoroughly. This Tonic is also recommended for home use and is sold for \$1.00 a bottle.

Then comes the use of the Negative Galvanic Current, and the use of the metallic hair brush for twenty minutes being careful to keep this brush at all times in contact with the scalp. By parting the hair carefully and using the brush so that there will be a direct and intimate contact with the scalp, same may thus be greatly stimulated for the negative current has the effect of a mild irritant.

The use of the Antiseptic Ointment or Scalp Pomade is now indicated. This should be applied by parting the hair carefully and rubbing it on with a bit of gauze wrapped around an orange wood stick, so that the hair may not become oily. This ointment is strongly antiseptic, has a splendid effect on chronic conditions, is excellent for use at home and sells for \$1.25.

After the scalp has been well anointed the Blue Light may be used over it for about ten minutes for purpose of causing a Hyperemic condition which aids absorption. In very severe cases the Scalp Invigorator may be used instead of the Scalp Pomade. This is an oily, antiseptic tonic and has an especially good effect on falling hair. It sells for \$2.00.

Where it is desirable to produce a very quick action the Tar Tonic may be utilized, and absorption aided by the Blue Light. This preparation sells for \$1.00 and is a great stimulant.

When any of these oils are used a shampoo should be taken once a week at least and the Dry Tonic may be used at home every alternate night, using whatever other preparation is indicated on the other night. A brisk rubbing with the finger tips is also indicated for at least ten minutes each night and a Hot Oil Treatment recommended every two weeks. Treatments should be given at least twice a week until the condition is improved.

Never shampoo after a treatment - always before it.

Time for treatment - about forty-five minutes.

HOT OIL TREATMENT

The scalp treatment that suits the greatest number of conditions is known as the Hot Oil Treatment because the preparations are applied to the scalp warm. This treatment may be used in connection with either the Dry or Oily Scalp Treatment and is always advised before administering a dye. When the hair is very dry and brittle a number of them are insisted upon in order that the dye shall take uniformly.

The ever popular Follicle Lotion is used first by sponging the scalp in order to dissolve any fatty material. This Lotion which sells for \$1.00 is such an excellent antiseptic that it should be found in every medicine cabinet for it also acts on the mucous membranes and may be used as a mouth and throat wash.

Next the scalp manipulations are given with electricity. They are given with the purpose of increasing the flow of blood to the scalp and making it more pliable.

The Antiseptic Oil - a non-irritating antiseptic - is then mixed with castor oil in the proportion of one part of the Antiseptic Oil to four parts of castor oil - heated, and applied to the scalp as warm as it can be tolerated. This oil is limited to Shop use and sells for \$5.00 a bottle. When the Antiseptic Oil is mixed with mineral or other oil the effect is lost; hence, castor oil should be insisted upon, and in case this treatment is given before a hair dye, the entire length of the hair should be covered.

The Prismatic Ray is now used over the oil. This form of electricity stimulates greatly in spite of the resistance offered by the oil and thus improves glandular activity. When applied directly to the skin it also has a slightly germicidal effect. Fifteen minutes may be consumed in this manner.

Now comes the use of the Blue Light for five minutes in order to force the oil into the tissues.

The head may now be wrapped in tissue toweling and then a hand towel and allowed to remain for one hour and then shampooed. When possible the oil may be left on until the next day.

This treatment gives a lustre and softens the hair and places the scalp in a healthy and receptive condition. The treatment should take about an hour.

FARADISM AND THE HOT OIL.

When it is desired to produce a deeper effect, the Faradic Current may be used in place of the Prismatic Ray, employing it with the finger manipulations before the Hot Oil is applied.

This treatment admits a number of variations of this kind. In some instances the light may be employed longer and down farther on the spine. In others, a more vigorous manipulation used, all depending on the case.

OILY SCALP

1. After making patron comfortable, before mirror, remove hair pins and brush hair thoroughly. Give the scalp a general rub and loosen hair out well.

2. Apply Follicle Lotion with cotton pledget, to entire surface of scalp. The Lotion dissolves the seborrhoea and serves as a general renovator. It also gives the operator the opportunity to examine the scalp. The Lotion is very beneficial for home use instructing patron to use it every night. This sells at \$1.00 a bottle.

3. Give the finger manipulations with Faradic Current paying strict attention to the nerves and muscles over which you operate.

See Scalp Manipulations chart.

The Faradic Current strengthens the muscles and quiets the nerves. It also increases the circulation and gives a general toning sensation. The manipulations last between fifteen and twenty minutes.

4. Apply Oily Scalp Tonic to entire surface of scalp in the same manner you apply Follicle Lotion. This Tonic is for the purpose of discouraging the flow of oil from the glands. The Oily Scalp Tonic is very beneficial to use at home. Apply Follicle Lotion first and after this is well massaged into the scalp, apply Oily Scalp Tonic. This sells for \$1.00 a bottle. In applying all tonics, oils or pomades, the operator should train herself to work very quickly. Remember that time is money and you cannot hurry with your manipulations or use of electricity and obtain results desired.

5. Use Positive Galvanic Current in Brush Electrode letting patron hold the negative. The Positive Pole closes the pores, hardens, decreases the flow of oil and also blood. This brush should be used twenty minutes. The operator should be careful to keep the brush on the scalp and not spend any extra time combing through the long hair.

6. If the hair is dark a very small amount of Tar Tonic is applied to the scalp. The cotton can be wound around a hair pin in such a way that the operator can follow the part and not get Tar on the hair. Tar is drying and checks the loss of hair. Tar Tonic is \$1.00 a bottle and is sold for home use also. In selling Tar Tonic to a patron, always instruct her how to use it and

insist that you take no responsibility if she does not follow directions exactly. Tell her to use little at a time and never cover the head with a cloth and keep the heat next to the scalp. There are some skins that cannot tolerate tar and it might set up a severe dermititus.

7. Use the Blue Light from five to seven minutes. The Blue Light is slightly antiseptic and also assists in forcing the tar or pomade into the scalp. If the hair is gray or blonde use the pomade in the same manner you do the Tar being very careful about getting any on the hair. Pomade has a tendency to darken hair a little. It contains some tar. Pomade is the best scalp food on the market and is wonderful for home use. Apply Follicle Lotion and then the Pomade. It is an antiseptic and feeds the tissues of the scalp.

This treatment should take from 45 to 50 minutes.

THE ALTERNATING FOOT BATH

This bath is indicated where the system needs toning up and is often given to the entire body by stepping from a hot shower bath into a cold one.

Water cold or hot is the best Therapeutic agent known and nearly all substances are soluble or slightly so in water, thus it can be readily seen that nearly all sediments may be dissolved in water to be absorbed by the body through the skin, as we well know the functions of the skin to be an absorbing, excretory and secretory organ, also regulating the body temperature and is a covering for the body.

The Alternating Foot Bath may be used where there is inflammation, redness, swelling, pain, anemia, poor circulation, flabby muscles, to tone up the nerves, to bring on a hyperemic condition, to aid in catabolic and anabolic changes in fevers, dryness in skin, hyperdrosis, anadrosis, burning and itching feet and many other conditions, into which your knowledge of the subject will guide you.

A little good judgment mixed with a little common sense and back bone enough to use them and you need not worry about the future.

1. The patron is seated comfortably in a chair and her shoes and stockings removed.
2. Spray the feet with Marinello Foot Lotion.
3. Two pans large enough to contain the patrons two feet and one gallon of water.
4. One pan to contain one gallon of water as hot as can be borne, and add 4 Marinello Foot Tablets and two teaspoonsful of sodium chloride.
5. One pan to contain one gallon of water cold as patron can stand.
6. We are now ready for the bath, first submerge the feet into the hot water 30 seconds and then into
7. Cold water for one minute and then into
8. Hot water one minute and then into
9. Cold water two minutes and then into
10. Hot water two minutes and then into

11. Cold water 4 minutes.
12. Repeat this three more times but keep the feet in hot water only two minutes and in cold water four minutes.
13. Caution: Always be sure that you end the Alternating Foot Bath with the cold water, because the hot water brings more blood to the surface and the feet would be gorged with blood. I have seen this happen to the extent that the patient was unable to get into her shoes.
14. After removing the feet from the cold water, spray with Foot Lotion and dry with clean towel. If there are no other conditions on the feet that need attention, powder same and dress.

FOOT MASSAGE

1. Undress foot.
2. Spray foot with Marinello Foot Lotion.
3. Two hot towels to each foot - one after the other.
4. Apply Massage Cream.
5. One hot towel on each foot.
6. Remove hot towel and apply more Massage Cream, if necessary, and proceed to massage one foot at a time, leaving the hot towel on the other foot until you have one foot massaged and then place a hot towel on same and proceed with the other foot.
7. All the toes - two turns each way.

Instructions: Grasp the anterior head of the Metatarsal Bone with the thumb and first finger of the left hand and the distal phalange of the same toe with the thumb and first finger of the right hand and ring the toe in a circulatory motion.

8. Break down on the Metatarsal Phalange Joint.

Instructions: Grasp the Metatarsal Bone with the thumb and first finger at its anterior head and with the thumb of the right hand press down on the Proximal Phalange - once to each toe. Do not worry if the toe snaps.

9. Break up adhesions between Metatarsal Bones.

Instructions: With the thumb and first finger of the left hand grasp the Metatarsal bone at its anterior head and with the thumb and first finger of the right hand grasp the anterior head of the second Metatarsal bone and pull up on one bone and press down the other. Go across the foot in this manner two times.

10. Break down on the Anterior Metatarsal Arch.

Instructions: With the heel of the left hand placed just posterior to the anterior heads of the Metatarsal bones and the arm in a parallel line with the left. Place the palm of the right hand on the dorsal side of the toes and press the plantar side of same onto the left wrist, twice.

11. Break down Anterior Metatarsal Arch crosswise of the foot 5 times.

Instructions: Place the first fingers of the hands in the hollow of the Anterior Metatarsal Arch and the thumbs on the dorsal side of the foot on top of the arch in the center of the foot, bring the thumbs down to the inner and outer border, thus making a perfect arch. Do this with pressure.

12. Massage the Extensor Hallucis Tendon and the four Longus Digitorum Tendons.

Instructions: Place the fingers of the left hand on the plantar side of the foot and the fingers of the right hand on top of the fingers of the left hand and the thumbs on the dorsal side of the foot. Move the thumbs crosswise of the foot across the tendons hard enough so they snap from under same. Move thumbs back and forth across the foot from the toes to the top of the Transversus Arch.

13. Ring the Transversus Arch and Tarsus - 4 times.

Instructions: With the left hand grasp the ankle at the posterior aspect and with the right hand grasp the foot just back of the toes and ring the foot. This loosens up the Tarsus and Transversus Arch, bones and stimulates the nerves.

14. Massage Plantar Facia - 8 times.

Instructions: Grasp the ankle with the left hand at the posterior aspect and with the right hand grasp the foot so that the palm of the hand is crosswise of the plantar side of the foot and the ends of the fingers are on the dorsal side, and with pressure massage in a circulatory manner from the toes to the heel.

15. Ring the Os Calcis bone - 5 times.

Instructions: With the left hand grasp the ankle at the Posterior aspect and with the right hand grasp the Os Calcis, so same lies in the palm of the hand and ring in a circle.

16. Ring the ankle joint - 5 times.

Instructions: With the left hand grasp the ankle at the posterior aspect and with the right hand grasp the foot just posterior to the toes so the palm of the hand lies against the plantar side, and proceed to ring the foot using the ankles as the fulcum, five times, in one direction

and then five times in the other, then have the patron resist this movement and again ring the foot two times in each direction.

17. Stretch the Transversus Crural Ligament at ankle, 6 times.

Instructions: Grasp the ankle with both hands and ring in both directions at the same time. Now leave the left hand at the ankle and with the right drop down to the dorsal side of the Transversus Arch and again ring in both directions.

18. Stretch Longitudinal Arch -- 5 times.

Instructions: With the heel of the left hand at the Transversus Arch on the plantar side of the foot and the Os Calcis lying in the bend of the finger and the arm in a parallel line with the leg. Now with the palm of the right hand parallel with the dorsal side of the foot press the plantar side of the foot down against the left wrist.

19. Massage the Gastroneous Muscle from the knee to the Os Calcis.

Instructions: With the left hand pressing against the Anterior Metatarsal Arch and the heel resting on a stool or foot rest of chair, put pressure against the foot and with the right hand massage the gastroneous Muscle from the knee to the Os Calcis with a circulatory movement, digging deep into the muscle.

20. Hot towel on each foot - 2 minutes.

21. Wipe all cream off.

22. Two cold towels to each foot.

23. Spray with Foot Lotion.

24. Dry with towel.

25. Powder same with Foot Powder.

26. Redress foot after other conditions, if any, have been taken care of.

Massage is excellent for the following conditions:

Anadrosis	Infantile Paralysis	Muscle Pains
Hot or Dry Skin	Broken Arches	Anemia
Chilblains	Metatarsalgia	Fractures
Cold Feet	Aching Feet	Dislocations
Poor Circulation	Muscle Strain	Strained Tendons
Stiff Joints	Enlarged Joints	Swelling
Weak Foot and Ankles	Atrophy of Muscles	Bunions
		Tired, puffy feet

Also allowing the patron to hold the Auto Condensation Tube while a massage is given helps to stimulate the nerves to greater activity and more blood is brought to the surface and broken down tissues are carried away and new cells are built up very rapidly.

Too much stress cannot be laid upon the treatment of the feet, as they are the principal members used in locomotion and they certainly are deserving of the best care obtainable. One may see a poor defective foot any day but one that is healthy, perfect in shape, and truly a thing of beauty is seldom seen.

Through the foot the human body receives more ill's than by any other organ, due to the fact that the foot is left to look after itself and given a very poor chance to do so at that. The foot should be looked after just as much if not more so, than the eye, ear, nose and throat or teeth - because focal infection generally goes to the feet.

Dr. H. J. Crane.

CAUTION

It does not matter what operative procedure you are about to do - whether it be a Foot Massage, Hydrotherapy Foot Bath, Alternating Foot Bath, Padding, Caring for the Nails, or Fitting Arch Supports - see to it that your hands are scrupulously clean, also see that your patrons' feet are clean - and thus patron and operator are both protected against bacterial invasion.

In order to clean the hands one may scrub them with a brush, soap and water - hot not cold and clean out the finger nails. After this alcohol 60% or Phenol 5% or Formaldehyde 1%, Lysol 1% or Marinello Foot Lotion may be poured over them. They are now clean just so long as you do not handle anything that is not sterile - such as dirty towels, shake hands with some one or touch your patrons' feet before they are made clean.

To sterilize your patrons' feet you may spray them with Foot Lotion, as they have not previous come in contact with anything else but the stockings and shoes.

To sterilize your instruments it is best to boil them about 10 minutes or dip them in Phenol 95% until the Phenol sticks and then neutralize in Grain Alcohol 60% or use Formaldehyde 5%.

Always be clean and see to it that everything in your booth is clean. This will not only protect you and let you say with a clear conscience - "Nobody ever received an infection in my place", but it will also inspire in your patron untold confidence in you as "Cleanliness is next to Godliness" and in these cases it comes first.

Guard your patrons' health as you would your bank account.

To illustrate: Mrs. Blank comes into your shop and gets a Manicure. The operator pays no attention to cleaning her instruments and Mrs. Blank gets an infection under the edge of the finger nail while the operator was cutting the cuticle and part of the Matrix of the nail is destroyed and an ugly nail has grown out in plain sight for all her friends to see. "Oh, Mrs. Blank how did that happen?" and Mrs. Blank comes right out and says "I got that infection at Miss - ----'s Beauty Parlor - so don't go there, she does not keep things clean to protect her patrons".

Some advertisement for you, is it not?

You cannot keep your person, your shop, your operators, your instruments too clean - if you think they are clean, then clean them some more.

TREATMENT OF THE NAILS

The treatment of the nails is by no means a matter to be passed over lightly. If science had paid more attention years ago to the little thing, as it were today, we would have been fifty years ahead of where we are today. It is the little things that count in an operative procedure. To illustrate: the surgeon forgetting to wash his hands before doing a very minor operation or forgetting to clean the field of operation, forgetting to sterilize his instruments - these are all little things as far as they themselves go, but any one of them is enough to cause the patient's death if the right bacteria and any virulent numbers get into the tissues, it would be just as bad to forget the little things as it would be to forget the big ones, and you as an operator are judged on what you do and how and when you do it.

For instance, you were previously working on some one that had Syphilis and you were not aware of the person thus infected, and you did not sterilize the instruments you were working with, and in turn some innocent person takes the chair the Syphilitic person just left and you happen to cut the finger or toe while you are treating the nails, you know not what may happen. Through your neglect this person is exposed to Syphilis and maybe yourself, so you see it is important to watch the little things.

The nail grows from the skin and is a hard plate that protects the distal phalange of the fingers and toes. The nail has a root called the Matrix just back of and beneath the white spot called the Lunula.

The groove is on each side of the nail under the edges. The nail bed is that tissue upon which the nail grows and lies along under the nail - sometimes called the quick by the layman.

The baby's nails curve over the ends of the toes for protection and should not be cut off at the end of the toe as the adults nails are cut. They should be left overlap the toe half way at least.

Also care must be taken that babies' nails are not bruised as Traumatism will probably cause injury to the matrix and a crooked or hypertrophied nail will result, also the shoes and stockings must be at least one size and it would be better if they are two sizes too long as babies' feet grow and the shoes and stockings do not and he soon catches up with the length of foot gear. It would be better that a baby did not wear a shoe until he walks and then only a soft moccasin.

The adults' nails should be cut square across and left about $1/32$ of an inch longer than the end of the toe. The inside corner of the big toe nail and the outside corner of the little toe nail should be slightly rounded so the nail will not catch on the hose.

Hypertrophied nails may be ground down with the drill and sand paper disc. Use coarse sand paper and do not grind too rapidly, nor the nails too thin as the condition will become worse instead of better, but make them look as near like a normal nail as you can. The nail groove should be cleaned out and cotton packed under the edge of an ingrown nail to keep the edges from growing into the tissues.

Solvane is very good to apply to a calloused nail groove. The sand disc is very good also to go over calloused spots and horny corns, using a coarse grade of sand disc and do not use the same disc on two different persons. The discs are very cheap and there is only one way to sterilize them and that is to dry heat, so it would not pay to do same. The discs are all sterile when you receive them and if you use caution with them you will run no risk in infecting anybody.

HYDROTHERAPY BATH

Hydrotherapy is as old as the world and is the best medical agent. Without water H-2O, Hydrogen and Oxygen, man, animal or plant life could not exist. It may be absorbed through the skin into the tissues. About 1/15 of the body weight is blood and water makes up the greater part of it, thus a man weighing 156 pounds - 12 pounds would be blood. A man could live probably 48 days without food, but it would be only a matter of hours without water.

Medicines and various tissue foods are readily absorbed due to the water that is in them. When you study the skin you will learn that one of its greatest functions is absorption. The tissues will absorb more quickly a saline fluid - that is the reason that salt is added to baths, thus the tissues absorb the medicament quickly. Also the skin will absorb fats and oils quickly and these are used also as a base where medicament is to be applied to the skin.

Now, having supposed that the hands and all instruments and apparatus used in the Hydrotherapy Foot Bath have been sterilized we will begin.

The things we need are a foot pan large enough to hold the patrons feet and one gallon of water and the water should come up on the patron's feet as high as the ankles, the High Frequency, Marinello Foot Tablets and Sodium Chloride and the different unguentum of Marinello for the various conditions of the feet frequently met with.

1. Remove the shoes and hose from patron.
2. Spray the feet with Marinello Foot Lotion.
3. Into the foot pan pour one gallon of warm water.
4. Into the foot pan place 4 Marinello Foot Tablets and 1 teaspoonful of Sodium Chloride.
5. If the patron has Hyperdrosis or Bromodrosis add 2 teaspoonsful of Marinellodrosis Solution.
6. Now place the patron's feet and the Auto Condensation Tube into the foot pan.
7. If you wish to give a Facial or Scalp Treatment or Muscle Strapping, turn on just enough current to do it, but if you are not going to give any other treatment turn on the current full strength and allow the patron's feet to remain about 15 or 20 minutes.

8. Remove feet from the bath and treat the nails if necessary or other conditions such as dry skin and so forth.
9. Spray with Marinello Foot Lotion.
10. Dry with towel.
11. Dust with Marinello Foot Powder.
12. Redress the feet.

You may give the Hydrotherapy Foot Bath in the same conditions that you would give a massage but of course, it is not as good for Atrophied Muscles and stimulation of nerves as a general rule to follow it. It is indicated in conditions where massage would be too painful such as dislocations and swollen feet, etc.

NOTE:- Never use Faradic or Galvanic current in massage or any other way in the same treatment where Hydrotherapy treatment of any nature is being given.

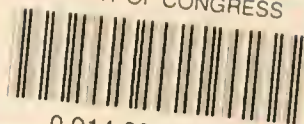
FOOT PREPARATIONS

1. Griswold Stick - this preparation is very good to spread over an inflamed area such as a bunion, also used to stick on pads, as it comes in stick form and same must be heated over a flame until it is soft enough to spread.
2. Phenolene - this may be used freely in an open wound and is a good antiseptic. Can be used as a wet dressing and in cases of inflammation and is excellent for its healing properties.
3. Eucalo - this comes in a tube and in this way the product is sterile as no more need be squeezed out than you intend to use. It is one of the best preparations that can be used for dry scaly conditions of the skin, also for fissures between the toes. It heals these conditions up very quickly.
4. Butrix - Put up in sterile tubes and is used solely for inflamed conditions.
5. Medicated Collodion - paint over callousites, tender surfaces and small wounds.
6. Marinellodrosis - used for Hyperdrosis and Bromodrosis, and will positively work wonders in these cases.
7. Foot Tablets - used in connection with Hydrotherapy and Alternating Foot Baths. Nothing better.
8. Massage Cream - this is put up in tubes under antiseptic conditions and is especially prepared and medicated for the conditions of the feet.
9. Foot Powder - this powder contains special ingredients for foot troubles - put up in a carton shaker and is very carefully prepared as to the amount of each ingredient and their antiseptic and healing qualities.
10. Antiseptic Foot Ointment - for painful and swollen joints, Do not use on broken skin.
11. Solvene - useful in the nail groove to dissolve cuticle or to soften a corn or callous.
12. Foot Lotion - an antiseptic to spray on the feet before and after the massage, Hydrotherapy Bath, Alternating Bath or care of the nails. This is a very cooling lotion also and is very delightful to a hot surface.





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